

DOCTOR WHO

M A G A Z I N E

✕ SPECIAL
EDITION ✕

THE COMPLETE SEVENTH DOCTOR

Afterword by **SOPHIE ALDRED**

DWM SPECIAL EDITION #10

Retailer: please display this Special alongside regular issues of Doctor Who Magazine

13 April 2005 • UK £5.99 • US \$11.99



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THE COMPLETE SEVENTH DOCTOR



"Time will tell. It always does..."

By the time the Doctor returned for his Twenty-Fourth season in the autumn of 1987, his long-term future on television was looking rather ominous. Robbed of his traditional Saturday evening home, and forced to compete with the residents of Coronation Street, the new Doctor, in the guise of Sylvester McCoy, was to face some of his toughest battles yet. But although the series itself may have been 'languishing in the backwaters of audience popularity', this Time Lord seemed to be anything but battle-weary.

This special issue examines three highly inventive seasons of *Doctor Who*, including addenda and errata for all of *DWM's* Seventh Doctor Archive features, compiled by our tireless researcher Andrew Pixley. We also present some fascinating features on each of the 12 stories from this era, from some of *Doctor Who's* finest writers.

It was the end of an era – but it paved the way for a healthy future. Eventually ...

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Sign 'O' The Times

From clumsy clown to Machiavellian manipulator, the Seventh Doctor was a man of contradictions. Philip MacDonald attempts to get inside the head of this most mysterious of heroes ...

The Seventh Doctor's era is walking, talking proof – if any were needed – that Doctor Who and its fan following constitute a remarkably broad church. Every period of Doctor Who has its champions and its detractors, but when it comes to these three seasons the division of opinion is more acute than most. Some fans consider them an aberration in both style and substance, offering little more than the prolonged death-rattle of a once-loved show; others have found a renewed spirit, imagination and commitment in the

Sylvester McCoy era that puts it among the most inspired and inspiring periods in the show's history.

What is beyond dispute is that at a production level, these 12 stories include some of the most technically competent and visually impressive episodes that Doctor Who's original run ever achieved. Production values in general are uniformly high: the Paintbox-treated alien skies of Chimeron, Segonax and the Cheetah Planet are splendid, and give or take a few iffy spaceship shots in Silver Nemesis the model work is excellent, the curse of CSO having finally been banished for good.

There are monsters that any other period of Doctor Who would die to get its hands on: the Destroyer, the Husks, the Haemovores and the Bio-Mechanoid are as well realised as any Doctor Who creature ever was. And almost for the first time since the Hinchcliffe era, there's an ongoing eye for the achievable spectacle: set-pieces like the landing of the Dalek shuttle, the storming of the church by the Haemovores, and Ace's battle with the Cybermen on the gantries of the Greenwich hangar, are as visually arresting as Doctor Who had ever been.

The locations, too, are consistently striking, even if the show's mid-1980s switch from film to the bright acrylic texture of videotape threatens to rob the material of some of the atmosphere that it had once enjoyed on its outdoor jaunts. The disused hangar in Silver Nemesis is a match for any of the industrial locations of the Pertwee years and is used

WHEN IT COMES TO THE SEVENTH DOCTOR'S ERA THE DIVISION OF OPINION IS UNUSUALLY ACUTE...

to spectacular effect, and if an era of Doctor Who can be judged by the quality of its quarries, then the McCoy stories do very well indeed: the show's traditional default setting for alien planets has seldom looked so handsome and been so imaginatively exploited as the quarry locations used for Time and the Rani, Delta and the Bannermen, The Greatest Show in the Galaxy and Survival. Overall an unprecedented amount of footage is shot on location; in fact, so ubiquitous is England's green and pleasant land in the McCoy stories that the spectacle of our heroes motoring down summery country lanes, dodging the sparkly firework guns of assorted extraterrestrial weirdos lurking in the bushes, becomes almost a motif of the era.

Even in the more studio-bound stories there are some strikingly inventive designs, ranging from Ghost Light's lavish recreation of a Victorian mansion to the canvas wonders achieved in extremis when an asbestos scare uprooted The Greatest Show in the Galaxy from Television Centre. The lighting, too, has undergone a significant improvement: all too often during the 1980s, Doctor Who's atmosphere had been undermined by flat white overlighting, but this seldom seems to happen in the McCoy stories. The gloomy corridors of Paradise Towers or the sparse pools of light in the tunnels of Terra Alpha are a vast improvement on the glaring whiteness of Seabase Four or Marb Station. At times the lighting acquires a genuinely poetic quality, as in the evocative 'Venetian blind' effect in Bellboy's workshop, or the bold theatricality of the pin-spots and backlighting in Battlefield.

But here as elsewhere, the Sylvester McCoy era has an occasional tendency to shoot itself in the foot. Just as in some of the Colin Baker stories, the often excellent designs are prey to acts of random sabotage by unnecessary and inappropriate embellishments, apparently in the misguided pursuit of some sort of 'glamour'. The concrete pipe in which Mel and Ikona hide in Time and the Rani has pointlessly been dressed with a hoop of tinsel, and the Rani's TARDIS itself – so impressive



in her début story – is, perhaps not inappropriately, festooned with pink triangles. In *Battlefield Sylvestor McCoy* is set the interesting challenge of lending conviction to his lines about an organically grown spaceship while he and Sophie Aldred ascend a wrought-iron spiral staircase with disco-light tubing wrapped around its handrail. Some of the regulars' costume designs seem inappropriately glammed-up, resulting in Mel looking every bit as bizarre as the assorted zanies she meets on Lakertya and in Paradise Towers, while the Doctor's explosion of question-mark accessories is in danger of making him look more like a brand than a character. Similar reservations abound regarding the spangly, overcomplicated and interminable title sequence (so long that it now includes the middle eight section of the theme tune hitherto heard only in the show's closing credits), with its silver-faced winking Doctor and its frankly shocking new logo, seemingly the result of a fatal collision between Kellogg's Corn Flakes and early 1980s classical-rock fusion combo Sky. None of this is exactly helpful in establishing the desired atmosphere of drama and suspense.

But then again, this isn't the Hinchcliffe era, nor is it trying to be; things have moved on, and there's much that is new and unexpected about the McCoy era, some of it falling into line very nicely with the gaudy new house style of Season Twenty-Four.



The Doctor tries a blast from the past while deciding on a new image in *Time and the Rani*.

Arguably the year's most successful story, *Delta and the Bannermen* charmingly plays like an old-fashioned Ealing comedy, bringing together a motley crew of local eccentrics (the retired soldier, the fresh-faced young mechanic, the plucky girl, the mystic yokel) and pitting their diverse talents against the enemy. It's quite ridiculous but quite adorable, and it fits the new Doctor like a glove.

But all too often in these early episodes the show licenses itself to indulge in clowning for clowning's sake. By the time we're halfway through *Time and the Rani*, it's beginning to look as though every major cast member is contractually obliged to execute a comedy pratfall in the Rani's laboratory, while the Doctor's spoon-playing in this and other stories, his mucking about with Glitz in *Dragonfire*, his clownish reactions to the stuffed bear and the Queen in *Silver Nemesis*, and his physical contortions while repairing the go-kart on Terra Alpha, are things we could do without. Comedy has a valuable role in *Doctor Who*, but unaccomplished slapstick and half-baked goofing don't. One need only look at how the excellent Fiona Walker deftly and properly anchors her comic dialogue within the humourless character of Lady Peinforte to see how well it can be done.

But amid all the tomfoolery there are aspects of the McCoy period which, by any standards, seem unremittingly bleak. Practically every story is



The Seventh Doctor and Mel, sporting their 'inappropriately glammed-up' cozzies!



The Doctor's Dilemma: McCoy tries to find his feet in the fascist/fluffy *Paradise Towers*.

touched by the era's recurring preoccupation with tombstones, coffins and funerals – a preoccupation which was originally to have reached out to embrace the death of one of *Doctor Who*'s best-loved characters. The Brigadier's stay of execution in *Battlefield* is a rare moment of reprieve in an era shot through with intimations of mortality, from the solemn conclusion of *Remembrance of the Daleks* to the futile, faithless demise of the Reverend Wainwright, Faroon's mourning for her daughter, Kane's eulogy for his lost love, Richard Maynarde's discovery of his own tomb, and even Helen A's final symbolic surrender to distress at the discovery of Fifi's corpse. The McCoy era's body-count isn't noticeably higher than in any other period of the show, and there had certainly been plenty of earlier scenes confronting bereavement (*The Green Death*, *Full Circle* and *Earthshock* spring to mind), but never before had

Doctor Who dwelled so systematically not just on the immediate drama of death, but on what actually happens to us when our friends and enemies die.

And let's make no mistake about it; as script editor Andrew Cartmel's memoirs in *DWM* have recently demonstrated, this is a period of *Doctor Who* whose writers harbour some very serious intentions. A charge frequently levelled against the McCoy era by its detractors – and at the same time an aspect celebrated by its adherents – is its willingness to use *Doctor Who* as a platform for 'issues'. This occurs on any number of levels, ranging from the broadly thematic to the gratuitously tacked-on, and at its best it stimulates the programme very successfully; at its worst it can become more than a little embarrassing. There's no reason why *Doctor Who* shouldn't address complex and grave questions of universal morality, and there's no reason why it shouldn't do so very effectively, as classics like *Genesis of the Daleks* ably demonstrate. One of the Cartmel stories' recurring preoccupations appears to be the dangerous lure of totalitarian politics, typically manifested in the racist and Nazi elements that come most clearly to the fore in *Remembrance of the Daleks*, *Silver Nemesis* and *The Curse of Fenric*, but which bubble under the surface in every other story: there is more than a whiff of Fascist death-squad ideology about the genocidal Bannermen, the Caretakers of Paradise Towers, Kane's army with its none too subtle Germanic uniform, and Helen A's regime on Terra Alpha, which is a one-size-fits-all conflation of Pinochet's Chile (there is much talk of state-sponsored 'disappearances'), apartheid South Africa (Silas P speaks of a 'massacre' at a 'township') and Nazi Germany (the term 'Happiness Patrol' itself is persuasively close to 'Joy Division', the Nazis' euphemism for female POWs who were required to bring happiness to German soldiers in an altogether different fashion).

Even the Rani talks of using the Lakertyans as a 'labour force' and punishing infractions with 'selective retribution', precisely aping the language of the Nazi occupiers in 1940s Europe.

It's noticeable that no *Doctor Who* story prior to the McCoy era had seen fit to tackle World War Two head-on; its nearest approximation had been the pseudo-Nazis in the Kaled bunker on Skaro. By contrast, several stories in the McCoy era pivot on elements of the twentieth century's greatest conflict: *The Curse of Fenric* is set during the war itself, while *Remembrance* dallies with the home front's Mosleyite fallout, and *Silver Nemesis* dips its toes into the *Marathon Man/Boys From Brazil* tradition of the ageing Nazi war criminal emerging from his South American hidey-hole in the present day.

There's every sign that this attempt to imbue

social role-playing, of societies harshly defined by their self-imposed limits and restrictions and rule-books. It's an idea that stretches from the proscriptive worlds of *Terra Alpha* and *Paradise Towers* to the obsessive inflexibility of Light's quest for order, and to Miss Hardaker's destructive zeal, Sergeant Paterson's deluded machismo, and the Reverend Wainwright's dawning realisation that he is unable to live within the rigidly defined role he has been handed by society – surely one of the most delicately treated and profoundly moving subplots in the whole of *Doctor Who*.

These are pleasingly deep waters, and for the most part they are navigated with a remarkable dexterity. The problems only start occurring when the show tries to score cheaper points by putting crassly right-on proclamations into the mouths of

its characters, resulting in such excruciating aberrations as the scene with the skinheads in *Silver Nemesis* (why on earth do they think Lady Peinforte is a social worker anyway?), which ends up looking nothing like social comment, and everything like a series of blinkered middle-class assumptions about a world the writer knows nothing about.

Nobody comes off worse in this respect than poor Ace: far from making the character seem streetwise and funky,

madness? Even more outrageously, are we being told that we are all like that deep down? Or are we simply being told that Morgaine has, for reasons best known to herself, planted those evil words in Ace's otherwise guiltless mind entirely at random? None of these explanations is particularly satisfactory; the point, surely, is that such a line in such a context seems nothing more than pointlessly provocative, and *Doctor Who* would be far better off without it.

The other problem with getting this close to the real evils of our real world is one of narrative entanglement, which is possibly why no *Doctor Who* story before *Silver Nemesis* had ever dared touch Hitler with a bargepole. The idea that the *Nemesis* statue was somehow responsible for the annexation of Austria and the assassination of Kennedy manages to be both comical and tasteless at the same time. There's something deeply questionable about letting humanity's own potential for wickedness off the hook with a sci-fi



Above: "So you are not the Happy Hearts Holiday Club from Bolton?" The Doctor and Ray have news for Burton in *Delta* and the *Bannermen*. Right: Reaching the big nine-five-oh takes its toll! Far Right: Relaxing in *Remembrance of the Daleks*.

Doctor Who with political attitude proceeds from a genuine desire to do something intelligent with the series, and at its most successful it allows the stories to seem uncommonly substantial. *Remembrance of the Daleks* manages to be more than just a standard blood-and-thunder *Doctor Who* story because it looks beyond its local villains to address the undercurrent of casual racism that was a fact of British life in 1963; Ace's moment of disorientation as she tries to reconcile Mrs Smith's hospitality with the 'No Coloureds' sign hanging in her front window is one of those rare moments when *Doctor Who* dares to acknowledge that evil is a complicated business. Despite its almost self-destructive campiness, *The Happiness Patrol* is a sincere attempt at a Miltonian or Taoist parable about the importance of darkness in defining light, and how an awareness of evil alongside good is essential in allowing us to comprehend morality ('There are no other colours without the Blues'). Beneath its superficial tale of dread and circuses, *The Greatest Show in the Galaxy* is a Joni Mitchell song in *Doctor Who* clothing, positing an ideological conflict between a lost utopia of anarchist idealism ('We were free spirits then ... if we had a problem we'd just sit round and talk it through – we were so happy') and the surrender to a crushing authoritarianism ('Taking someone with a touch of individuality and imagination, and wearing them down to nothingness'). *Survival* explores ideas of social Darwinism, existentialism and mankind's conflict with his baser animal instincts. Throughout the era there's a recurring notion about the individual's entrapment in a web of hidebound



her cries of 'Wicked!', her twisted-firestarter tendencies and her predilection for coining bizarre nicknames like 'Doughnut', 'Bilgebag', 'Weasel-Features' and, inexplicably, 'Birdbath', merely seem perilously overwrought. And far from making *Doctor Who* seem cool and committed, her 'White kids firebombed it' speech in *Ghost Light* simply makes the show seem blundering and superficial. Worst of all, the scene in *Battlefield* in which, under the mental influence of Morgaine, Ace forgets herself and addresses Shou Yuing as 'You yellow slant-eyed-' is, whichever way you look at it, deeply problematic. Are we being told that, despite her right-on credentials, Ace is at heart a racist whose hard-wired attitudes allow her to shame herself with a Ron Atkinson-style moment of unguarded



cover-story, in much the same way that *The Tomorrow People* once recklessly divulged that Hitler was not in fact a human being, but a shape-shifting psychopath from the planet Vashir. So that's all right then.

There is, too, an occasional uncertainty of tone in the direction, designs and acting which means that such serious-minded concepts don't always sit easily in the show. The Rani's Goebbels-like pronouncements seem all the more jarring when set against the jolly music and panto costumes of *Season Twenty-Four*, and Gavrok's massacre of the Navarino tourists seems cruelly out of keeping with the prevailing knees-up atmosphere. *Paradise Towers* sets sail on a strong, sinister and evocative premise, and certain elements seem just right: the graffiti-strewn corridors and the sinisterly bureaucratic Caretakers, their grimness offset by the eccentric Rezzies, are deployed to great effect. On the other hand the Kangs, who have just as much potential on paper, fail disastrously in execution: far from looking like a *Lord of the Flies*-style gang of feral children who have grown up without adults, making up their social structures as they go along, they come across instead like something out of *Sesame Street*, saddled with ridiculous Sigue Sigue

Sputnik fright-wigs and falling into the trap of an over-mannered 'kids' television' performance style. The portrayal of Pex, too, is a confused and confusing business, and the cumulative effect of so much strangeness and so much unevenness of tone is simply that everything turns grey. The notion of a pair of sweet old ladies in cardigans who invite Mel in for tea and turn out to be cannibals is quite brilliant, like something Roald Dahl might have dreamed up. Were it the story's one eccentric calling-card, it would be a triumph. But with so much additional wackiness surrounding it – the Kangs, the resolutely unfrightening cleaning robots, the curiously miscast Pex, the bizarre music, Richard Briers' alarmingly off-the-scale 'possessed' performance in the last episode – it ends up looking like just another ingredient in the brightly coloured madhouse. The same syndrome crops up to a greater or lesser extent in many of the Seventh Doctor's stories: if everyone and everything is

history. For the first decade or so of the show's existence, its incidental music remained just that – incidental. It was sometimes conventional, sometimes eccentric, sometimes dramatically effective, sometimes horribly jarring, but by and large it didn't stray from its rigidly defined and easily understood role as an atmospheric accompaniment to the pictures. Then, during the experimental Tom Baker years, *Doctor Who* began to explore the dramatic potential of music in a wittier, more integrated sense. Many of the Hinchcliffe/Holmes stories introduce the motif of 'real' on-screen music that supplants the incidental soundtrack itself: we hear piped classics aboard Space Beacon Nerva and the Storm Mine, while Angus's bagpiping, Namin's organ-playing, the Sisterhood's chanting

Sigma's harmonica, Courtney Pine's jazz concert, the Ringmaster's rapping, and Gwendoline's recital of 'That's the Way to the Zoo' – and, far from being gratuitous window-dressing, each of these in some way reflects or advances the storytelling. Delta and the Bannermen offers music as a trope of cosmic significance, its soundtrack flitting in and out of 'realist' and 'self-reflexive' modes (there are quotations from numerous 1950s sources both within and without the score). Appropriately, it's Billy's musical amplification that defeats the Bannermen, and his guitar is one of the few possessions he takes with him when he blasts off with Delta.

So far, so interesting; but, amid all this cleverness, the question of the incidental music itself, and whether it is fulfilling its fundamental role of appropriate dramatic enhancement is another matter. The McCoy seasons toil under the weight of, and sometimes appear to be locked in battle with, some of the most intrusive, inappropriate and now painfully dated music that *Doctor Who* has ever heard. Ace's flight from the Daleks would in all probability be vastly improved by a moody Dudley Simpson brass section in place of what sounds like Harold Faltermeyer's clap-machine on overdrive. The spectacle of Lady Peinforte and

THERE ARE TIMES WHEN ALL THE INGREDIENTS COME TOGETHER SO WELL THAT THE ATMOSPHERE IS UNBEATABLE



absorbed in its own craziness, then the danger is that there will be no coherent point of reference for the viewer to cling on to. One is reminded of CS Lewis' famous dictum about fantasy writing: 'To tell how odd things struck odd people is to have an oddity too much'.

And yet there are times when all the ingredients come together so wonderfully that the atmosphere is unbeatable: the death of Bellboy, summoning his robotic clowns to finish him off, is a marvellously macabre scene, and at the end of *The Happiness Patrol* there's a true sense of grandeur and emotional punch in the climactic crane shot of Helen A weeping inconsolably over Fifi. *The Greatest Show in the Galaxy* has its funereal, top-hatted clowns gliding through the wastelands in a hearse, *Ghost Light* has its maids emerging like automata from behind the sliding mahogany panels, *Survival* has Ace's hallucinatory slow-motion run through the hunting grounds of the Cheetah Planet, and *The Happiness Patrol* has a bravura sequence as the Kandy Man fires up his infernal machinery and cogwheels turn to the accompaniment of sinister fairground music; it's in moments like these that we begin to see the true effectiveness of the twisted, *Struwwelpeter*-style nurseryroom nightmare that so many of these stories are evidently striving to be.

Another crucial element in the architecture of the McCoy era is the flamboyance of its incidental music, which, for better or worse, is an essential ingredient in the overall tone of the series. It is perhaps worth pausing for a moment to consider the evolving role of music during *Doctor Who*'s

scenes. Topping them all is *The Talons of Weng-Chiang*, in which the music hall setting operates as a metaphor for *Doctor Who*'s own diverse enactments, with on-screen music conducted by the show's off-screen accompanist in a gesture that works on a deeper level than that of a mere in-joke. The Graham Williams stories go still further, blurring the distinction between 'incidental' music and 'real' on-screen music with direct quotations within the scores – thus the burst of *Paso Doble* during the Doctor's bullfight-style dispatch of an Ogri in *The Stones of Blood*, and the slinky snatches of Pink Panther saxophone during Catherine Schell's scenes in *City of Death*, reminding us of such common currencies as Paris, upper-class art theft, incompetent detectives, and, for that matter, Schell's previous appearance in a Clouseau film.

With the advent of the Radiophonic Workshop scores in the early 1980s, the role of music in *Doctor Who* changed once more; the quoting game now turned in on itself, with the *Doctor Who* theme popping up in the background music with increasing frequency. But the Tom Baker era's displacement of incidental music's usually self-contained role is an interesting ploy to which the McCoy seasons repeatedly return. Consider just how much music is played 'for real' on screen. Both Miss Hardaker and De Flores listen to gramophones ('Ride of the Valkyries' is just a trifle obvious for a Nazi record collection, but we'll let that pass), and there's the jukebox and Ace's ghetto-blasters in *Remembrance of the Daleks*, Earl



Left: Brooding over Ace's fate in *The Happiness Patrol*. Above: With the wealthy Mrs Remington – a comic turn too far in *Silver Nemesis*

and Harrison Chase's avant garde electronica define the mood and atmosphere of entire

Richard wandering bemusedly through Arundel is rather enchanting, and would be even more so if backed by a gentle lute accompaniment instead of Keff McCulloch's synthesizer inexplicably nee-naw-nee-naw-ing at full pelt like a deranged police siren. Even the era's more empathetic composers are sometimes in danger of overstepping the mark; *Ghost Light* has some lovely music, but like everything else about that story the score is exhaustingly relentless, seldom allowing a moment's breathing space between the clunking signposts: it insists on informing us which bits are exciting, which bits are sinister, which bits are moving, and which bits are all about an expedition to darkest Africa. It's certainly not bad music; it's just too much music. And then, right at the end of the era, Dominic Glynn's wonderfully atmospheric music for *Survival* suddenly demonstrates how a genuinely sympathetic score can enhance and propel the mood and the action; this is among the best incidental music not just of the 1980s, but in all of *Doctor Who*. Would that more of the McCoy stories were favoured with accompaniment as restrained and evocative as this.

Music, popular and otherwise, is something with which the Seventh Doctor himself seems entirely at home; he's a less stuffy, more with-it Doctor than any since perhaps his second incarnation. Even his turn of phrase has got into the groove; his previous persona spluttered indignantly when Peri dared to use the Americanism 'guy', but the new Doctor happily uses it to describe himself in *Silver Nemesis*. For her part, Ace calls him 'an ageing hippy', and certainly his frames of reference are conspicuously more grounded in twentieth-century counter-culture than any of his predecessors; it's difficult to imagine any of the earlier Doctors enthusing about

Earl Sigma's blues harmonica, Courtney Pine's straight blowing or Louis Armstrong's understanding of time, let alone crooning songs from *Casablanca* through an alien planet's public address system, or finding room for Elvis Presley in a summary of mankind's great achievements. (As an aside, it's worth noting how deeply all of these references are rooted in black culture; the racial themes that surface in stories like *Remembrance of the Daleks* are accompanied by an unprecedented increase in the number of roles for black and ethnic minority performers, an area in which *Doctor Who* had hitherto seldom scored highly.)

Like the Second Doctor, the Seventh is a rumpled little man with a faraway look in his eye, a reassuringly avuncular manner, an impish charm and a quiet authority. Well, not always quiet: his idiom is forever swinging between the contemplative and the demonstrative. The snarling, teeth-baring, 'r'-rolling Seventh Doctor who rails against nuclear weapons in *Battlefield* and ageless evil in *The Curse of Fenric* hasn't half the power and authority of the quiet, contemplative Seventh Doctor who ponders the ripples of destiny in Harry's café, or the irrationality of love as Billy prepares to leave with Delta, or the evils of burnt toast and tyranny in Gabriel Chase, and who, amid his initial regenerative crisis, peers yearningly at the disguised Rani with the faraway words 'You remind me of someone I used to know...' These are lovely, magical moments, and we could have done with more of them in place of those occasions

Trying to charm the Stallslady (Peggy Mount) without much success in *The Greatest Show in the Galaxy* (above), making sure *The Gods of Ragnarok* have got the point (right), and feeling a bit pained in *Battlefield* (below).

when what one might politely term the Seventh Doctor's 'passion' gets the better of him.

Erucial to the Seventh Doctor's character is the element of alien mystery that begins to emerge at around the time of Delta and the Bannermen and which, by the following season, becomes one of the defining features of the era. The suggestion that the Doctor is possessed of paranormal powers is not entirely new to the show, as demonstrated by the Third Doctor's inexplicable ability to make spools of tape vanish into thin air in *The Ambassadors of Death* and the Fourth's exceptional talent as a hypnotist in stories like *The Hand of Fear*, *The Talons of Weng-Chiang* and *The Sun Makers* – but under the auspices of Andrew Cartmel it becomes a signature characteristic as never before. Those who had applauded the removal of narrative expediencies that were considered unacceptably 'magical' in early 1980s *Doctor Who* (Kg, the sonic screwdriver and so on) presumably suffered seizures at the spectacle of the Seventh Doctor disabling Sergeant Paterson with a touch of his magic finger, or using mind-control to shake off the Windsor Castle security men and persuade Warmlys and the Rowlinsons to follow UNIT's evacuation orders. But however odd these moments might seem, they have to be considered in the context of a show that had begun to take the radical step of suggesting, in bald contradiction of its long-held dismissal of superstition in stories like *The Daemons* and *The Stones of Blood*, that magic and mysticism are real and require no scientific rationalisation. In any

previous era, a tale like *Battlefield* would be underpinned by a back-story about Morgaine belonging to a race that practises 'psionic science' or some such, but in this brave new era no such equivocation is needed. All we are told is that Morgaine is from 'beyond the confines of this universe', her miraculous restoration of Elizabeth Rowlinson's sight meriting no more explanation than the latter's apparently accurate powers of premonition at the beginning of the story, or the efficacy of Ace's protective chalk circle. Add in the proliferation of 'magical' beings like Fenric, Light, the Nemesis statue and the Gods of Ragnarok, not to mention such details as Morgana's Tarot readings in *The Greatest Show in the Galaxy*, and one begins to see that *Doctor Who* is here entering strange new territory. Most remarkably of all, home-grown sorcery is seen to work in *Silver Nemesis*, as Lady Peinforte hops 350 years into her future with the help of a time-travel potion (there's possibly a



'rational' explanation for this involving the intervention of Fenric, but what else is Fenric but the era's most potent example of elemental magic?).

Of course, all this is part and parcel of the most controversial aspect of the Seventh Doctor, namely the attempt to introduce a new-minted enigma at the heart of what fans are pleased to call the 'Cartmel masterplan'. *Battlefield* informs us more or less unequivocally that the Doctor is/was the Merlin of Arthurian legend, but this revelation is merely a sideshow to the main event. From Season Twenty-Five onwards there is much talk of Gallifrey and the Old Time, and of the Doctor's involvement in the development of ancient Time Lord weapons of mass destruction like the Hand of Omega and Validium.

We are actively encouraged to suspect that he harbours a dark secret, and that he isn't who he says he is – although it's never made clear whether this means he is in fact someone else we've heard of (Rassilon? Omega? God?), or someone we haven't. Either way, the whole idea seems rather strained; effectively, we're being told that the Doctor is not, as we had suspected, a mysterious Time Lord, but is instead a different mysterious Time Lord. As dark secrets go, this seems less than wholly earth-shattering.

Ultimately far more interesting than these attempts to revive the tiring enigma is the Seventh Doctor's wider relationship with the universe. As in the early Tom Baker seasons, this is a Doctor equipped with foreknowledge about his enemies – he has crossed swords before with Lady Peinforte, Morgaine and Fenric, and has 'fought the Gods of



Ragnarok all through time'. He appears to know of the Bannermen, and even visits Terra Alpha with mischief in mind. Where this differs from the Fourth Doctor's encyclopaedic knowledge of Osirians, Krynoids, Greel and Mandragora is the suggestion that the Seventh Doctor is on a continuing mission to clear up unfinished business that we know nothing about; in this respect *The Face of Evil* is perhaps the closest antecedent to the new era.

A vividly apocalyptic note is struck by many of these stories – not least because, for all his clowning around, the Seventh Doctor is possessed of a ruthlessness that is quite new. In Season Twenty-Five alone he wipes out the Daleks, blows up the Gods of Ragnarok, demolishes the Cyber-fleet and, in some ways most disturbingly of all, arrives on Terra Alpha with the stated intention of engineering a revolution purely on the basis of rumours he has heard. There is something fashionably 'dark' about the Seventh Doctor that derives in part from the Cartmel team's interest in comics, and when it works this new inflection gives the character a powerful and intriguing edge: his initial solo scene with the Hand of Omega in *Remembrance of the Daleks* is one of the most sweetly mysterious sequences *Doctor Who* had seen in many a year. But when, at the end of the same story, he effectively taunts the last surviving Dalek to its death, the tone begins to feel very uneasy – just as it does in *Silver Nemesis* when we learn that he originally launched the Nemesis comet in order to lure the Cybermen to Earth and 'finish them off',

and just as it does in *Battlefield* when he threatens to decapitate Mordred. This threat isn't really justified by the fact that we know he won't carry it out, nor is it the same as the 'deadly jelly baby' scene in *The Face of Evil*, in which Tom Baker famously fought to exchange a knife for a jelly baby for the very reason that it's fine for the Doctor to gamble on his enemy's ignorance, but less excusable simply to threaten violence. And this ruthless streak is by no means reserved for the Doctor's enemies. In his ongoing quest to rehabilitate Ace's damaged psyche – another building motif of the era – he repeatedly pushes and tests his companion, daring her to confront her emotions not only in the grandstanding therapy sessions of *Ghost Light* and *The Curse of Fenric*, but also by pressuring her to visit the Psychic Circus and taking a back seat while she navigates her own moral journey in *Survival*.

The Seventh Doctor's brooding passivity is a mask that conceals a quick mind and a mischievously persuasive tongue. Early on in the era, a new tradition is established whereby he confounds his antagonists in a set-piece demonstration of his nimble wit and moral authority. The 'rulebook escape' scene in *Paradise Towers*, which sets the template for these

what we're seeing in these moments is, in part, Andrew Cartmel's willingness to lift *Doctor Who* out of the realms of the naturalistic and into the entirely symbolic. Powered by pure ideas, Cartmel's stories often operate on a plane where we have to accept that things are going to happen for emblematic rather than for credible reasons. That's why the Doctor is able to disarm those sentries by charming the guns out of their hands, and it's why Goronwy weathers the madness of Delta and the Bannermen without turning a hair (fans have sometimes postulated that Goronwy must be a retired Time Lord, but I think it's all the more marvellous if he's just a wise old beekeeper, so perfectly attuned to the universe that he takes everything in his stride). The same pursuit of symbolism explains why so many stories revolve around the acquisition of totemic, Grail-like artefacts of mystical power (there's one in practically every story: the Dragonfire, the Hand of Omega, the Nemesis bow, Deadbeat's medallion, Excalibur, Fenric's flask, the Chimeron child, and of course the anagram-friendly 'Loyhargil' that blows the game wide open). It's also why such emblems supplant the kind of exposition we'd normally expect of Doctor

not. Sometimes these excursions into the narrative clouds are nicely evocative; sometimes they are merely baffling (quite how the opposing pawns on a chessboard could possibly team up is never explained, signalling the point at which that particular metaphor is stretched to snapping point). But whichever way you look at it, we're now a very long way from old-fashioned *Doctor Who*.

And however imperfect the tone sometimes feels, this sense of freshness is surely a cause for celebration. If the Colin Baker years had seen the show struggling to provide anything genuinely novel, and instead turning back on itself to feed on its own history, then the Seventh Doctor's era gradually finds a renewed sense of purpose and begins to move in a fascinating new direction. By the time of *Remembrance of the Daleks*, *Doctor Who* is beginning to feel properly creepy, mysterious and downright unusual in a way it arguably hadn't since the days of Tom Baker. By the time of *Ghost Light*, it is turning out some genuinely fine work.

Of course, as we know, it was not to last. If we are to accept, as we must, that the cancellation of *Doctor Who* in 1989 did not take place in a vacuum and that it had something to do with the show

IN THE EYES OF THE PUBLIC, THE PROGRAMME FALTERED AND FAILED...



Left: The Doctor takes Ace to face her worst nightmare in *Ghost Light*. Above: A moment of respite with Reverend Wainwright in *The Curse of Fenric*. Below: The end of the line for the Seventh Doctor – a San Francisco morgue – in the 1996 TV Movie.

confrontations, is as elegant and amusing a sequence as any of the period, relying on an admirable economy of scriptwriting and on properly grounded, defiantly un-silly performances from Clive Merrison and Sylvester McCoy which lend the scene a conviction belying its fundamental absurdity: you almost believe that this could actually happen. By comparison, the 'Throw away your gun' scene in *The Happiness Patrol* is surely one of the most toe-curling moments in all of *Doctor Who*, clumsily attempting to convince the viewer that the Doctor's eloquence, charisma and moral rectitude are enough to disarm a hostile sniper. Like many of the era's more fanciful moments, it fails to convince because it's a fantasy too far; if the Doctor had tried that out on Scorby or Mailer or Lytton, he'd have been shot in the face. Caught somewhere between these two extremes, *Dragonfire*'s 'semiotic thickness' scene, in which the Doctor's attempt to distract a sentry is met with an unexpected outpouring of philosophy from the stone-faced soldier, is certainly amusing but so eccentric as to be unbelievable, in a way that the vaguely similar Cleese/Bron gag in *City of Death* manages not to be. And then there are those regrettable moments when the show's newfound aspirations toward poetry and profundity blast right off the end of the scale, nowhere more so than in Ace's contribution to the confound-the-sentry tradition in *The Curse of Fenric*'s breathtakingly pretentious and wholly unintelligible 'Sometimes I move so fast I don't exist any more' incident.



Who; if these stories have a common fault, it's a tendency to sacrifice coherent plotting in favour of suggestive imagery. Why exactly – not to mention how exactly – did the people of *Paradise Towers* do something so inherently daft as to imprison Kroagnon's 'bodiless brain' in the basement? Why did Kane's captors leave the key to his freedom handily lying around on *Iceworld*? And what on Earth is that last-minute waffle about a gladiator's sword that falls so drastically short of providing a satisfactory denouement to *The Greatest Show in the Galaxy*?

This newfound love of symbolism also explains why the Doctor keeps wanting to play chess with his enemies instead of confronting them head-on; the game of chess offers writers a useful all-purpose symbol for intellect, complexity, deviousness and arcane wisdom in the way that, say, *Twister* does

itself, then we must also accept that the Seventh Doctor's era was the point at which, in the eyes of the BBC and the general public if not in the eyes of the fans, *Doctor Who* faltered and failed. But equally, we mustn't forget that the axe had been poised to fall since 1985. The wheels of television administration turn slowly, and it is clear to anyone who has actually seen these brief three seasons that the McCoy era gets better, not worse, as it goes along. Season Twenty-Four had been an uncertain hotch-potch of intermittently successful experiments; by contrast Season Twenty-Six has a strong sense of its own identity, and at a production level only *Battlefield* falls some way short of the overwhelming sense of self-confidence, focus and panache that had suddenly returned to *Doctor Who*. The wonderfully stylish *Survival*, in all its beguiling strangeness, is as good a story as any in the show's post-Androzani landscape.

So there's nothing fundamentally wrong with the Seventh Doctor's era that a few careful tweaks at script and production levels couldn't have dealt with. Given a fresh eye and another couple of seasons, this strange new vision of the show really might have seen *Doctor Who* become great again. But that's not the way the cookie crumbled, and there's little point in agonising over what might have been. We're left instead with 12 *Doctor Who* stories that are quite unlike any that had gone before – sometimes exasperating, sometimes quite marvellous, but always cherishably unique. ✕



Crazy Crazy Nights

He might have been found 'not guilty' by the Time Lords, but the BBC's jury was still to reach a verdict on the Doctor's future. **Andrew Pixley** discovers how our hero was forced to change his appearance once again, and was exiled to a Monday Night graveyard slot opposite Coronation Street ...

In the weeks before Christmas 1986, producer John Nathan-Turner discovered that he had become trapped on *Doctor Who*. It was a problematic series which had returned from a period of suspension to even smaller audiences than previously due to opposition such as *The A-Team*. The knee-jerk reaction of the BBC hierarchy had been not to renew Colin Baker's contract to continue as the lead, while his co-star Bonnie Langford – who played his companion Mel – had been re-contracted on Thursday 13 November 1986 to record a further 14 shows between Monday 30 March and Friday 28 August 1987. Script editor Eric Saward had quit in the late spring after differences of opinion with Nathan-Turner, and had not been replaced. Nathan-Turner himself had assumed that he would be moving on to another drama series which he had been developing, leaving the way open for a new team to helm the twenty-fourth season. After Saward's departure, Baker's dismissal and the low ratings, he was at a very low ebb. And yet, at the start of December 1986, the producer found himself 11 weeks from pre-production with no script editor, no scripts and no star.

Originally, it had been hoped that Baker would return in March to record a final four-part serial, handing over to his successor. Nathan-Turner felt that a rematch with the Rani would be a suitable send-off for the Sixth Doctor, since her creators Pip and Jane Baker could deliver a workable script to a short deadline. A previously unused notion of the Doctor preventing the Rani's experiments on an occupied planet was adapted for this Doctor's swansong.

However, Baker accepted the lead in the play *Corse* which was due to start in March 1987; the BBC press office announced that Baker would not be returning for the first serial on Thursday 18 December. There were minimal scripts left over which could be developed into full stories. Most had been written for to fit into *The Trial of a Time Lord*, while others such as *Flipback* – a Cyberman story idea submitted by Cyber Leader actor David Banks – were not deemed suitable.

With the announcement of Baker's departure, the production office was deluged with calls nominating the new Doctor. On Thursday 18 December, BBC producer Clive Doig called to suggest Sylvester McCoy, an eccentric Scots character actor whom he had worked with on children's programmes such as *Eureka*. Nathan-Turner then answered his phone again to find himself speaking to Brian Wheeler – McCoy's agent – who was calling on behalf of his client.

McCoy was born Percy James Patrick Kent-Smith in Dunoon, Scotland in August 1943. As a teenager, he trained to be a priest but ended up working in insurance in London. Having always enjoyed the entertainment world, he joined the Ken Campbell Roadshow while working at the Roundhouse Theatre. For one outrageous show he adopted the identity of a bizarre stuntman called 'Sylveste McCoy' which became his professional name, later revised to 'Sylvester McCoy'. On television, McCoy had appeared in children's shows such as *Vision On and Tiswas*, while also featuring in drama like *Last Place on Earth*; he had previously applied for the role of the Doctor in 1983.

Despite pleas, Colin Baker remained adamant that he was not returning. However, the Rani story, *Strange Matter*, was still commissioned from Pip and Jane Baker just before Christmas while Nathan-Turner met with another writer, Stephen Wyatt. Nathan-Turner's agent, Richard Wakely, recommended a writer called Andrew Cartmel for the post of script editor on the strength of a thriller about phone sex entitled *Word of Mouth*. Cartmel worked for a computing company in Cambridge but had also attended writing workshops at the BBC Drama Script Unit. Jonathan Powell, the Head of Drama, restructured his department so that Nathan-Turner now

reported to Colin Rogers, Powell's Assistant Head. When Cartmel had his interview with Powell, he stated that he believed *Doctor Who* was for everyone, whereas Powell's view was that it was only for children.

Meanwhile, the press debated the identity of the new Doctor. With actors like Joanna Lumley and Alexei Sayle suggested, headlines such as 'Sex Change for Dr Who!' were prompted by a Euro MP campaign. Other papers suggested that Patrick Troughton or Jon Pertwee would be returning, with Troughton quoted as saying he would give this serious consideration. Michael Grade, the Director of Programmes who had suspended the series in 1985, appeared on BBC's *Open Air* on New Year's Eve to comment that the BBC received a lot of requests for *Doctor Who* repeats from a small but active fan base.

In America, another *Doctor Who* documentary was being planned by the New Jersey Network, which had already made *Doctor Who's Who's Who* in 1985. *Doctor Who: Then & Now* was commissioned in late 1986 to focus on the early days of the series which were now playing in syndication. A New Year party of the Jersey Jagaro group was recorded, and fans asked questions which would be answered by Dalek creator Terry Nation.

In the meantime, Baker embarked upon a damage limitation exercise, generating income via an article in the tabloid paper *The Sun*. While Grade had told Baker not to say that he had been 'fired', Powell told the actor he would support any statements he made. Baker attempted to avoid 'dishing

THE PRESS DEBATED THE IDENTITY OF THE NEW DOCTOR, WITH ACTORS LIKE JOANNA LUMLEY AND ALEXEI SAYLE SUGGESTED



Stuntman 'Sylvester McCoy' was borne of the Ken Campbell Roadshow.

the dirt' but when the first piece by Sue Carroll appeared on Tuesday 6 January with the title 'Why I'll Never Forgive Gutless Grade, By Axed Dr Who', he realised that he had little control over the finished piece. He was even less pleased with the following day's 'My Dr Who Axing Will Hit Cot Death Cash' banner in which he discussed the tragic death of his baby son. Baker received support from the fans, notably 'The American Fans of Doctor Who' who wished him well in a half-page advert in the January edition of *Television Today*.

"600 Beg 'Make Me Doctor Who'" claimed the *Daily Mirror* on Tuesday 6 January; a quarter of them were apparently women. Nathan-Turner was looking for an eccentric male Doctor, over the age of 30. Following up on the suggestion of McCoy, Nathan-Turner and his partner, production manager Gary Downie, attended a performance of *The Pied Piper* at the National Theatre on Tuesday 6; McCoy was playing the lead and the piece was written specially for him. Downie instinctively felt that McCoy had potential, while Nathan-Turner was uncertain. Other candidates still appeared. Ken Campbell, McCoy's

mentor, who had previously approached the BBC about playing the Doctor on Wednesday 18 October 1985 had his agent contact Nathan-Turner again on Thursday 8 January. Other hopefuls included Andrew Sachs and Chris Jury.

The scripts for *Strange Matter* started to arrive in the second week of January. The format of the season was two four-part stories and then two three-parters (one on Outside Broadcast and one made in studio) which would be handled by the same crew under the single production code 7F. It was around now that Langford informed Nathan-Turner that she was likely to leave at the end of the season.

Cartmel formally joined the team on Friday 16 January. He immediately wanted to bring new influences into the show, notably multi-layered narratives such as those in DC Comic's *Watchmen* by Alan Moore. Cartmel



was particularly impressed with Moore's character writing on *Swamp Thing*, and recommended that prospective writers read his *The Ballad of Halo Jones* strip from 2000AD and the academic book *Doctor Who: The Unfolding Text*. Cartmel telephoned Moore, inviting a script idea, but Moore was busy with comic work. Instead, Cartmel contacted people he had encountered at the writer's workshop including Malcolm Kohll and copywriter Ian Briggs.

Feeling that they had found their Doctor, the producer and script editor interviewed McCoy who was delighted at the prospect of being cast, especially since he had worked with Bonnie Langford in a stage version of *The Pirates of Penzance* in 1982. When Nathan-Turner introduced Powell to McCoy as his first choice, Powell had concerns that the actor conveyed the necessary power and suggested that the producer should screen test some other candidates after discussions with casting advisor Marilyn Johnson. Johnson and Nathan-Turner worked together for three days, with Johnson confirming that the choice of McCoy was an inspired one.

McCoy's main concern about taking on the part was the loss of privacy for his family. Although he had viewed the series between the mid-1960s and late-1970s, McCoy had not watched *Doctor Who* in years. He intended to play the Doctor with a lot of humour – while incorporating the energy of TV expert eccentrics such as Magnus Pyke; a mixture of a slightly Oxbridge, Chekovian, mumbling professor with the comic business of Buster Keaton.

On Sunday 25 January, a *Doctor Who* sketch sending up *The Trial of a Time Lord* with George Layton as 'the Time Lord' was recorded for the new *French and Saunders* comedy show, intended for transmission on Monday 13 April; this was not broadcast, but later released on videotape. The following day, Cartmel and Nathan-Turner drafted an outline for a new companion. This was Alf, a teenage London checkout girl who was swept off to another world in a time storm; she would be full of off-beat humour and protective of the Doctor, and Cartmel also wanted her to be independent. The commissioning process got underway in earnest with the test script of *Paradise Tower* from Wyatt, and a breakdown for location story set in Wales from Kohll. Although neither writer had an established track record, Nathan-Turner was fully supportive of Cartmel using such new blood. With *Paradise Tower*, Cartmel liked the elements of social commentary within the storyline about different factions inhabiting a futuristic tower block.

Today and *The Mirror* announced that Kate O'Mara would be returning as the Rani to face a male Doctor on Tuesday 27 January. An edition of BBCr's

Tom O'Connor Roadshow from Portsmouth on Tuesday 3 February had Colin Baker as a guest quiz host; around this time, Baker found his invitation to a convention in America rescinded, apparently at the behest of the BBC. A further Tom O'Connor Roadshow from Cambridge featured a spoof entitled *Doctor Who and the Planet of Mystery*.

The screen test short-list comprised Sylvester McCoy, Dermot Crowley, David Fielder and Hugh Fothergill – although in the event Fothergill was not able to attend on Wednesday 18 February. Cartmel wrote two scenes: the Doctor overcoming a female enemy, and saying goodbye to his companion (which was later adapted for *Dragonfire*). Janet Fielding, who had played the

Fifth Doctor's companion Tegan, was hired to appear with the candidates. The tapes confirmed to Nathan-Turner that McCoy was the perfect choice, combining strength, emotion and comedy in the same blend as Troughton. Viewing the tapes, both Powell and Grade agreed with McCoy's selection.

McCoy's test tape was passed to the Bakers who adapted *Strange Matter* to some extent, while *Paradise Towers* (as it was now known) was also given the go-ahead for further scripts. In the meantime, McCoy studied tapes of his predecessors, viewing *The Three Doctors*, *The Keeper of Traken*, *Earthshock* and *The Twin Dilemma*. Shocked at the Doctor using a gun in *Earthshock*, McCoy decided that his characterisation would eschew violence. He modelled his style on Troughton, but with some of the bad-tempered nature of William Hartnell's incarnation. The actor hoped that some of his forthcoming stories would be set in Earth's history, but Nathan-Turner explained that these were not ratings winners.



Langford appeared on BBCr's *Saturday Superstore* live from Studio 7 on Saturday 21 February, along with an extract from the final episode of *The Trial of a Time Lord*. On Tuesday 24, another run of the play *Peter Pan* starring Langford began in Southampton. Sunday 1 March even saw a glimpse of *The Web of Fear* on LWT's *The*

South Bank Show about the London Underground. February also saw the publication in France of *Docteur Who Entre En Scène*, a translation of *Doctor Who* and *An Uneearthly Child* launching a range from Editions Garanciere to tie in with broadcasts of Tom Baker serials on TFI in the Temps X strand.

Wanting to start the show afresh, Nathan-Turner decided on a new look with a new logo, new title sequence (to replace Baker's face) and also another revamp of the theme tune, this time by Keff McCulloch, whose fiancée, Tracey Wilson, he had directed in *Cinderella*. The titles were created by senior graphic designer Oliver Elmes. With limited funds, Elmes worked with Gareth Edwards of CAL Video to create a computer-generated animation which reused some material produced for the 1985 programme *A Comet called Halley*.



In the last week of February, McCoy was told that the job was his. On Thursday 26 February, he flew out with Nathan-Turner to join Pertwee at an event aboard the Doctor Who tour bus when the mobile exhibition stopped at Mercer University in Atlanta, Georgia. The new Doctor met his fans on Saturday 28, and McCoy realised such events were now also part of his job.

The same day in the UK, The Sun broke the news about McCoy as Charles Catchpole's 'New Doctor Who is the Unknown McCoy' explained how the new Doctor was a 'shock choice' against competition such as Frazer Hines (who wasn't actually a candidate). McCoy was formally announced in a photocall with Langford and the TARDIS at Cavendish Place on Monday 2 March. During the session in which a three-year contract was referred to, one reporter asked if McCoy would be wearing his straw hat – which he had worn at his interview – as the Doctor, which the actor confirmed following a nod by Nathan-Turner. McCoy then emerged from the TARDIS in TC1 for a live interview with Janet Ellis (with whom McCoy had worked on Jigsaw) on Blue Peter.

Most daily papers covered the announcement next day, with the Daily Mirror's 'Who do you do, Doctor?' citing 5000 applications for the role, and Today referring to the 'programme's flagging support' in 'Doctor Who is the real McCoy'. McCoy and Nathan-Turner were interviewed on Pamela Armstrong on BBC2 that afternoon, while fan Graeme Wood commented on McCoy's casting on The Derek Jameson Show on Radio 2.

McCoy's contract as the Doctor was issued on Friday 6 March; he would record 14 episodes that year with options to be taken out on two more runs of 14 by New Year's Eve 1987 and 1988 for the periods Monday 28 March to Friday 26 August 1988, and then from Monday 27 March to Friday 25 August 1989. Minor revisions were then made to the contract on Thursday 12 March.

After having one idea rejected, Ian Briggs was commissioned for an off-beat three-part SF storyline and came up with The Pyramid's Treasure; one of the subsidiary characters in this was a London teenager called Ace whom Briggs created after reading the outline for Alf. This would be made by the same crew as Kohl's serial, an escapee set in Wales of the late 1950s about one alien species trying to wipe another and jokingly referred to as Delta and the Bannermen. This serial had a Welsh girl in it called Ray (short for Rachel), and the production office considered that either Ray or Ace could be potential companions introduced in the final story of the season if Langford did not renew her contract.



Eric Luskin brought a crew over to London to record interviews with McCoy, Langford and Nathan-Turner for Doctor Who: Then & Now, which completed recording in March. A new type of convention for the UK was launched on Saturday 21 March with 'A Voyage with Doctor Who', a collaboration between the DWAS and Oxfam where fans joined stars such as Mark Strickson in a trip from Harwich to the Hook of Holland and back; the same night, BBC1's Carrot Confidential poked fun at Doctor Who being a 'dead show'. Nevertheless, merchandise continued to appear including Print Packs of art from Who Dares.

Aware of the increasing desire of the fans to information on future stories, on Monday 23 March Nathan-Turner circulated a memo asking all members of the production team to keep their offices locked to prevent scripts getting into the hands of the DWAS. Doctor Who was also given a new lease of life on SuperChannel, a UK satellite channel which screened early Tom Baker serials, starting with Robot on Tuesday 24. On Wednesday 25, McCoy did a live interview with Libby Purves at Broadcasting House for Radio 4's Midweek programme. Also on Wednesday 25, the Krankies recorded Russel Lane's sketch Doctor Why on the Planet of Time for The Krankies' Elektronik Komik, in which Dr Why (Ian) and Jimmy What (Janette) visited the planet Zoom.

As McCoy prepared for rehearsal, tragic news came through on Saturday 28 March. Patrick Troughton and Colin Baker had been attending a

McCoy WAS UNHAPPY WITH THE QUESTION MARK MOTIF KNITTED INTO THE SWEATER, BUT HE WAS DELIGHTED WITH THE JACKET

convention in Columbus, Georgia. In the early hours of Saturday morning, Troughton had died of a heart attack in his hotel room. He was 67.

McCoy began rehearsals on Monday 30 March and found that the scripts for Strange Matter did not suit his character. Nathan-Turner found McCoy's initial interpretation too comedic, and this was toned down, and Cartmel came to feel that the character of Mel was wrong for the series. In the meantime, scripts for Briggs' story were commissioned as Dragonfire, and it was decided to change a pirate character called Razorback into Sabalom Glitz, a rascally space trader introduced in The Trial of a Time Lord.

OB recording on Strange Matter began on Saturday 4 April in Somerset, with a photocall for the costumed Doctor on Monday 6. The Doctor's costume was designed to look ordinary at a distance, but distinctly peculiar in close-up. McCoy was unhappy with the question mark motif knitted into the 1930s-style golfing sweater, but delighted with the jacket and its baggy pockets (in which McCoy could carry his script). He was further delighted with the Charlie Chaplin-style silhouette of hat and umbrella. After some



consideration, it was decided that McCoy would not wear his glasses for the part. As soon as he stepped in front of the cameras in the costume, McCoy felt that the part was right for him. The photocall was covered in local and national papers on Wednesday 8 April.

On Friday 10 April, Target Books editor Nigel Robinson left WH Allen and handed over to first Sarah Barnes and then Tim Byrne who now supervised the range of novelisations; these were fast completing all the outstanding 1960s stories (hardbacks were followed a few months later by paperbacks). Robinson moved to Bantam Books where he approached Nathan-Turner about licensing a range of original fiction, but the producer felt that Target should have first refusal on such a project. Back at Target, a proposal to novelise the LP adventure *Doctor Who and the Pescatons* had been put forward in February, and a comedy title, *The Doctor Who Fun Book* by cartoonists Tim Quinn and Dicky Howett, was issued in May.

From Monday 13 April, SuperChannel introduced a repeat strand for *Doctor Who* on Wednesdays in addition to the Monday broadcast. Then on Saturday 18 April, the previously missing Episode 3 of *The Faceless Ones* was shown at the TellyCon event in Birmingham; the show was located by devotee Paul Vanezis after being contacted by film collector Gordon Hendry who had purchased this film and *The Evil of the Daleks* Episode 2 at a car boot sale in 1983. By August, both episodes had been returned to the BBC.

Doctor Who was mentioned on BBC1's *Open Air* on Friday 24 April when viewer Peter Parker was informed that the series would return in September; that week, McCoy launched a thousand balloons to help save London's County Hall. After various problems, the DWAS restructured itself and Andrew Beech, who had become co-ordinator in January, drew up a new legal constitution on Friday 1 May. The 1965 movie *Dr Who and the Daleks* was screened by BBC1 under the Saturday Morning Film banner on the morning of 2 May, with its sequel a week later. Guy Michelmores's report on the OB work for *Strange Matter* appeared in BBC1's *Breakfast Time* on Tuesday 5 May.

The new title sequence was completed by early May; in this original version, McCoy's features were formed vaguely in a skull shape, but Nathan-Turner had this augmented with photographic images of a silver-faced McCoy taken at Television Centre. CAL Video also produced a computer-generated sequence of the TARDIS being attacked at the start of *Strange Matter*. By Tuesday 12 May, this first story had been renamed *Time and the Rani*, and the scripts for the remaining three serials – *Paradise Towers*, *Flight of the Chimeron* (formerly *Delta and the Bannermen*) and *Dragonfire* – had all been accepted. The first episode of *The Greatest Show in the Galaxy* was commissioned from Wyatt, using Nathan-Turner's setting of a strange circus.

Having attended the *Doctor Who* Exhibition Tour event alongside Fielding in Boston on Saturday 16 May, McCoy was still slightly unsettled when OB recording began on *Paradise Towers* in the third week of May. The actor spoke to Cartmel about getting a better relationship between the Doctor and Mel, and was keen to undertake physical stunts. On Saturday 30 May, McCoy appeared live on BBC1's *It's Wicked* at Bella Houston Park in Glasgow to chat about his new role. The same day, The Patrick Troughton Tribute was held at the Polytechnic of Central London.



Other writers now pitching ideas to Cartmel included journalist Graeme Curry, Ben Aaronovitch, Kevin Clarke and Marc Platt. In May, Aaronovitch submitted *Knight Fall*, an unsolicited piece about privatisation which never fully gelled; during June, he then toyed with another story about a gate to Hell which would form the basis of his 1992 novel, *Transit*. Platt, a long-time fan of the show, had been submitting storylines for a decade and tried to interest Cartmel in his *Cat's Cradle* idea which was deemed too complex.

While *Paradise Towers* was in production, Langford attended a gala concert at Drury Lane on Sunday 7 June, and on Sunday 14 June Jim Broadbent and Georgia Allen played the Doctor and his assistant Fiona in a sketch recorded for *Victoria Wood As Seen On TV*. By now, the production team was fairly sure

that Langford would be leaving. Nathan-Turner offered the actress eight further episodes, but her agent kept deferring the decision. Langford was disillusioned with the show and Mel's lack of character development, but offered to do the next season's opening story. Disliking the idea of having a departure in the season's debut serial, Nathan-Turner decided to replace Mel. This pleased Cartmel who wanted a tougher post-*Aliens* girl – and Ace, as a contemporary character, fitted the bill.

24-year-old Sophie Aldred had applied for the role of Ray, but was soon cast as Ace; the actress was at that time appearing in a stage production of *Fiddler on the Roof*. On Wednesday 17 June, Aldred was offered a contract to play Ace on an initial three episodes, with an option for a further 14 episodes to be taken up by *New Year's Eve* 1987 and then another eight episodes by *New Year's Eve* 1988.

The booking of guest stars such as Richard Briers and Ken Dodd prompted the article 'Stars Queue for *Doctor Who*' in the *Belfast Telegraph* on Saturday 20 June. When OB recording for *Flight of the Chimeron* began in Wales at the end of June, McCoy realised how to hone his characterisation by making the Doctor rather distant at times. He was

also equipped with a new umbrella incorporating a question mark handle. On location, McCoy and Nathan-Turner were interviewed for *Wales Today* on Friday 3 July, with the report broadcast the same day. Another item was filmed on Tuesday 7 July for the BBC children's strand *But First This*...

Dodd's photocall prompted press coverage in the tabloids on Monday 6, with the *Daily Express* again commenting on the show's low viewing figures. Nathan-Turner's style of producing was attacked by former members of the production team at *FalCon II*, an event held in Bath on Saturday 11 July; the same day, McCoy was attending a convention in the USA while Langford starred at the BBC Club Annual Festival at Mottspur Park. Langford attended a gala screening of *Snow White and the Seven Dwarves* at the Marble Arch Odeon on Friday 17 July, and celebrated her 23rd birthday on Wednesday 22.

In Issue 127 of *Doctor Who Magazine*, the Sixth Doctor embarked on his final comic strip adventure, *The World Shapers*, a continuity-fest from Grant Morrison and John Ridgway in which the Doctor, Peri and Frobisher met up with Jamie, the Cybermen and the Voord. During the year, the title had seen two issues, 122 and 125, promoted as giveaways at the Berni Inn chain.





In July, a production company called Coast to Coast purchased the rights to make a Doctor Who feature film for £46,000, and set about finding the required £1.5 million backing. The aim was to start production by March. After Doctor Who's poor Saturday evening ratings in 1986, BBC1 decided to move the show. Believing that few young people watched ITV's top-rated soap opera Coronation Street, Grade decided to place Doctor Who opposite this at 7.35pm on Monday nights.

On Saturday 25 July, Tom Baker met a Doctor Who fan on Radio 4's Loose Ends, and ITV's teletext service, Oracle, carried an interview with McCoy about the new series; the star also produced a standard letter to be sent out to the fans in which he indicated that everything was 'all very Top Secret!' On Tuesday 28 July, Aldred recorded her first scenes of Dragonfire, confirming to Nathan-Turner that he should book her for the forthcoming season.

On Monday 3 August, Briggs and Cartmel adapted McCoy's audition piece to write Mel out of Dragonfire, and Briggs signed a letter for BBC copyright stating that "The character of Ace, a contemporary British teenager from Perivale who becomes the Doctor's companion, is the creation of John Nathan-Turner and Andrew Cartmel." A new character outline was issued for Ace, describing her as a "volatile street-suss teenager from 1980s Perivale, West London" who had blown up her art room with explosives.

Accompanied by members of the DWAS in monster costumes, on Thursday 6 August Jon Pertwee did a signing at the Virgin Megastore in Oxford Street, London to promote the VHS release of Death to the Daleks, a recent budget release from BBC Video. The first of many rumours about who would play the movie Doctor appeared, with Tim Curry being touted as the star. During August, Jo Thurm took over as the novelisations editor, Imagineering produced latex masks of classic monsters and Light Fantastic issued holocards of figures from the now concluded Fine Art Castings range.

As recording on the season drew to a close, Aldred was announced as the new companion on Thursday 13 August and received press coverage the following day in the Daily Express and Today. The following Monday, she began rehearsals as a presenter on the BBC1 children's programme, Corners, and started recording the series on her birthday (Thursday 20) which she shared with McCoy. In the meantime, Langford went into the musical Charley Girl which would run through to March 1988. McCoy had a BBC publicity tour of the US to undertake in mid-September.

The Doctor Why sketch appeared in The Krankies' Elektronik Komik on BBC1 on Saturday 15 August. The BBC1 Autumn Launch was held at Television Centre on Wednesday 19 August. A trailer emphasising Doctor Who's guest stars was screened, and an impressed Grade announced the show's new slot, pledging that if the series showed improvement then it would continue "irrespective of viewing figures." This prompted more press coverage the next day with 'Dr Who under orders to zap Coronation Street' in the Daily Mail,



'Doctor Who takes on the Street' in the Mirror, 'Dr Who versus Hilda and Bet' in the Star and references to 'Sylvester McKay' in the Telegraph's 'New Dr Who Takes Over'.

The trailer for the new season was screened on BBC1 at 5.20pm on Saturday 22 August and was a cut down version of the one from the Press Launch, an event covered in The Sunday Times on Sunday 23. On Tuesday 25 August, Coast to Coast's Doctor Who – The Movie moved forward as Mark Ezra produced a revised first draft of the storyline given to him by producers Peter Litten and George Dugdale. A rival company was also interested in the rights; this was Aldbourne Productions who had Amicus movie producer Milton Subotsky – the man behind the 1960s Dalek films – on board as an adviser.

The radio show Nightcap wanted to write a Dalek into one sketch on Tuesday 25 August, but had permission refused by Nation's agents who "say no to any comedy request." McCoy's 10-minute But First This ... item was broadcast on Monday 31 August. Before the season debuted, Nathan-Turner was informed that the series would return in 1988. He could not resist remaining as producer for the silver anniversary.

During September, the reorganised DWAS acquired the company Dominitemporal Services Ltd to handle merchandise and conventions. There was a new boom in specialist merchandise, including Ice Warrior and K9 kits from Sevans, plastic Daleks and Cybermen figures from Citadel Miniatures, a commemorative plate of The Trial of a Time Lord from Gladstone Pottery, calendars, Frank Bellamy and Andrew Skilleter art prints and pennants from Who Dares, a cat badge like the one worn by the Sixth Doctor from Maggy's Moggies, a TARDIS fridge magnet, a snap pen and exhibition key ring from BBC Enterprises, two police box models from Britannia Miniatures and a sweatshirt from Image Merchandising. There was also a Doctor Who Magazine Autumn Special devoted to design

MICHAEL GRADE SAID THAT IF DOCTOR WHO SHOWED IMPROVEMENT, IT WOULD CONTINUE "IRRESPECTIVE OF VIEWING FIGURES."

work on the series. In Australia, serials like The Talons of Weng-Chiang were being released on videotape by Polygram in advance of their appearance in the UK, and titles started to appear on the home video market via Kerridge Odeon in New Zealand and through the Playhouse label of CBS/FOX in the US. The Doctor Who Fan Club of America produced enamel badges and a McCoy T-shirt, Friends of Doctor Who sold vanishing TARDIS mugs and glasses, while Lionheart (who distributed the show in North America) offered badges, digital watches, key fobs, bags, posers, pens, bumper stickers and even binoculars.

An idea originally called The Happiness Patrol about a planet where a ruthless matriarch imposed population level controls in a satire of Thatcherite Britain had a test episode commissioned from Graeme Curry under the title The Crooked Smile. Aaronovitch was also developing an outline for a three-part Arthurian sword and sorcery story called Storm over Avallion, to which Nathan-Turner suggested adding UNIT and the character of Brigadier Lethbridge-Stewart.

On Thursday 3 September, the Radio Times promoted the new season with a colour feature in the junior Back Page section entitled 'Who's Taken to the Cleaners!' The same day, McCoy was interviewed at the National Theatre about his Pied Piper makeup for an edition of BBC1's Heartbeat. Further



promotion took place on Saturday 5 with 'Doctor Who is a Real McCoy' in the Daily Mirror and a piece in Today focusing on McCoy.

Time and the Rani Part One marked McCoy's debut as the Doctor at 7.35pm on Monday 7 September. The reviews were uneven. In the following morning's Daily Telegraph, Minette Martin admitted to never understanding the appeal of the whimsical series, while the Evening Standard gave a harsh review ("Call Yourself a Time Lord? ... Quite frankly I didn't like it one little bit."). In Today on Wednesday 9 September, Janet Street-Porter understood the charm of the series' cheapness, while in the Young Guardian, 'Dr Who and the Battle of Coronation Street' felt that McCoy was playing 'for laughs' and stood little chance against Bet Lynch.

It was against this backdrop that Andrew Beech was approached by the Daily Mail which was preparing an article criticising the series. Wanting to temper the piece while voicing certain concerns, Beech penned a piece which the Mail then edited for publication on Saturday 12 September. The finished text referred to the 'pantomime antics' of McCoy 'making a cheap joke of the role', and decrying Nathan-Turner's description of the series as the 'new Morecambe and Wise' which he had made a week earlier. Beech called for a return to the mysterious elements of the 1960s episodes, observing that both McCoy and Colin Baker were good actors who had been encouraged to 'ham it up'. Beech also asked why the production team had not been changed if the BBC cared about the show's continuation.

The morning the article appeared was the first day of Panopticon VIII, the major DWAS event at Imperial College in London. Deeply upset, Nathan-Turner decided not to attend and wanted to withdraw from contact with fandom, while the BBC issued a comment saying that fandom was 'biting the hand that feeds'. On hearing about this, McCoy – who had provided a video interview for the event – was similarly upset. Nevertheless, over the weekend the event was attended by Colin Baker, Peter Davison and Sophie Aldred (who posed as a fan winning a visit to the Doctor Who set); The



The Doctor Who: The Time-Travellers' Guide, featuring Peter Haining and John Levene, was published by Virgin Vision.

On Thursday 17 September, WH Allen published another gift book by Peter Haining entitled Doctor Who: The Time-Travellers' Guide; the following day, the controlling shares in WH Allen were purchased by Virgin Vision. Three days recording took place in Lancashire on War Time, the first professional Doctor Who video spin-off which starred John Levene as Sergeant Benton in a script by Andy Lane and Helen Stirling, produced by Keith Barnfather whose range of Myth Makers video documentaries continued to expand.

Langford launched balloons from Manchester live on It's Wicked on Saturday 19 September. In the following day's News of the World, Charles Catchpole said he was glad that the actress had been bounced around a slate quarry as he felt the show was in decline. Langford opened in Charley Girl at the Manchester Opera House on Monday 21, and the following day Aldred did her first studio recording for Corners with the debut edition broadcast on Friday 25 September. In the meantime, Blue Peter had Perry Watkins' Dalek car driving around Studio 8 along with a clip from Revelation of the Daleks Part Two on Thursday 24.

In the Daily Express, Nina Myskow nominated McCoy as her 'Wally of the Week', an incident raised when the star joined host Pattie Coldwell with Nathan-Turner and Langford (and a Tetrap) in Studio B at BBC Manchester for a live discussion on Open Air on Tuesday 29 September. A statement from Powell supporting the series was

made: "We don't invest good money in a series just to throw it away." Some comments from school children in Cheadle were not positive, and the calls were generally balanced for and against the first serial. During discussion about how many fans felt the show was not as good as it used to be, Nathan-Turner claimed that "the memory cheats." The piece also previewed the new serial, Paradise Towers.

On Thursday 1 October, the news broke that Langford had been fined for speeding on her way to series rehearsals. However, the next morning Kevin O'Sullivan of The Sun misleadingly announced 'Beeb axe Dr Who after 24 years'. Indeed, Cartmel was already well into planning the next season. Having viewed serials such as The Seeds of Doom and The Talons of Weng-Chiang at the suggestion of a fan letter, the script editor was now convinced that the more serious approach would benefit the show, especially since Ace was replacing Mel. Discussing his ideas with Nathan-Turner, Cartmel wanted to put the mystery back into the Doctor's background, and writers were asked to create doubt over what had been accepted over the years. The Doctor would become a more manipulative figure, often using people like pawns in a game. McCoy liked this idea, indicating that he wanted a darker, more

THE NEW SEASON DEBUTED AGAINST A KEY EPISODE OF CORONATION STREET – AND BARELY FOUR MILLION VIEWERS TUNED IN

Evil of the Daleks Episode 2 was screened, and the Space Adventures tape of library music was issued by the DWAS.

'Is McCoy the Real Who?' in The Stage and Television Today on Sunday 13 September felt that there was 'still some life' in the series, while the Sunday Times described the new Doctor as having 'a combination of Magnus Pyke's eccentricity and Bernie Winters' gesture'. There were mixed reactions on BBC1's Points of View on Wednesday 16 September as Anne Robinson introduced the regeneration; the new slot drew complaints, and while McCoy and the new titles were popular, one letter commented the show had been 'twenty-five minutes of the most appalling mindless drivel [which would] insult the intelligence of a five year old'.

Unfortunately, the series debuted against a key episode of Coronation Street, garnering low ratings. Doctor Who languished near the bottom of the Top 100 chart. Things were barely any better than the previous year at around four million while the soap opera had 14 million tuning in. Nathan-Turner had been hopeful for the new slot since in the home video age, people often went out on Saturday evenings, and the positioning between Wogan and a re-run of Hi-De-Hi had seemed strong.



angry Doctor, but still retaining an aspect of humour. The remaining episodes of both *The Greatest Show in the Galaxy* and *The Crooked Smile* had been commissioned at the end of September.

From Saturday 3 October, SuperChannel moved its *Doctor Who* repeats to Saturdays, and soon added a Sunday repeat too. While the real McCoy took part in Children's Book Week at WH Smith in Croydon, his comic strip alter-ego debuted in Simon Furman's *A Cold Day in Hell!* in Issue 130 of *Doctor Who Magazine*. After Frobisher departed at the end of this Ice Warrior escapade, the Doctor had a new short-lived companion in the form of Olla the heat vampire.

Planning the next season's début serial in early October, Nathan-Turner decided that he wanted to bring back the Daleks to face the new Doctor, and set negotiations in motion with Nation's agents on Friday 9 October. A more detailed character breakdown of Ace was also produced by Briggs for sending out to prospective writers. While she was really called Dorothy, Ace's surname was not given (although Briggs suggested it could be Gale) and her age was specified as 16 years and 11 months in *Dragonfire*. She was a loner who did not get on with her middle class parents, once had an evening job in a fast food cafeteria and used slang from early 1987 (which was when she left *Perivale*). Nathan-Turner and Cartmel agreed with the writers that there should be increasing emphasis on Ace.

During September there had been rumours of Tom Conti being the movie Doctor in the £5 million project. On Thursday 8 October, *The Stage* and *Television Today* ran the article 'Dr Who set to become big budget hero' in which producer John Humphreys announced that the film should be released for the silver anniversary in November 1988 and would feature Caroline Munro as a robot who operates a pirate radio spaceship beaming pop videos down to Earth. Litten and Dugdale were in America attempting to strike a deal with US distributors. Other sources soon quoted a budget of £9 million and hotly tipped McCoy to star, while another report saw the cost creep up to £15 million with an April 1988 start.

Garry Bushell of *The Sun* did an about-turn on the previous week's 'scoop' with his piece 'Carry on Doctor! Who is saved by the fans' on Saturday 10 October; this claimed that the BBC had changed its mind after thousands of fans protested following *The Sun*'s exposé. Swansea-based fan Niall Boyce filmed an item for an edition of BBC1's children's activity show *Why Don't You ...?* on Wednesday 14 October. The following day, Target issued both a *Build the TARDIS* book by Mark Harris and also a novelisation of the *K9 and Company* pilot in the last of the *Companions of Doctor Who* range. Langford joined the panel on ITV's *New Faces of '87* on Saturday 16 October, and then appeared on LWT's *Night Network* on Saturday 23.

In mid-October, Grade left the BBC for Channel 4; the new BBC1 Controller was Jonathan Powell and senior producer Peter Cregeen was appointed Head of Drama. The BBC2 television review programme *Did You*



See ...? had plans to feature a piece on the enduring essence of *Doctor Who*. However, their approach changed when the production office received a copy of Issue 48

of the successful fanzine *Doctor Who Bulletin* (DWB) which had been sent to Pattie Caldwell at Open Air. The thrust of this issue had been the disillusionment about the new series within some sectors of established fandom, and researcher Krishna Govendar felt that this would make an interesting report. Andrew Beech and Gary Levy, the editor of DWB, were invited to the BBC in late October and asked to take part in the filmed report. Levy declined, and instead nominated Ian Levine, previously a good friend of Nathan-Turner's who had helped the production office on continuity aspects until the show moved in directions he disliked; Levine was also giving comments on Ezra's movie script to *Coast to Coast*. Nathan-Turner indicated that he would not take part if Beech was involved, because of the *Daily Mail* piece.

Over Tuesday 27 and Wednesday 28 October, McCoy was interviewed at the National Theatre for an edition of *The Lowdown* entitled *Desperate to Act* (broadcast Tuesday 31 May 1988), and also joined Louise Jameson and *Doctor Who* fan David Saunders at Lime Grove Studio D for *Idols: Love or Lunacy*, an edition of BBC1's Kilroy debate programme about fandom, which McCoy discussed with pop star David Cassidy. McCoy performed in a preview of *The Pied Piper* on Thursday 29, starting a new run which was scheduled to last until March.

With a basic agreement for the Dalek story in place, Aaronovitch was asked to abandon *Storm over Avallion* and instead develop a four-part serial entitled *Nemesis of the Doctor*; this was to tie in elements of the show's origins to celebrate the anniversary and develop Dalek mythology. As such, Aaronovitch set his story around Coal Hill School in late 1963, the setting of the very first episode, *An Unearthly Child*. It also kicked off the idea that in the new season, the Doctor should arrive to deal with 'unfinished business' regarding threats he had faced before.

'Who is saved by new Doctor' claimed *The Sun*, hailing McCoy as the saviour on Saturday 31 October. Reaction to the broadcast of *Delta* and the *Bannermen* (as *Flight of the Chimera* had again been renamed) was not good; *The Times* found it 'desperately antiseptic and cleaned up' on Tuesday 3 November, while former fan John Russell felt the show had little interest when reviewing it in the *Sunday Express* on Sunday 8. In

the meantime, McCoy's feature on *Hartbeat* was screened on Wednesday 11.

Unfortunately, worse was to come. When DWB Issue 49 was published on Monday 9 November, its lead story was 'JN-T Must Go Now' in which Levine expressed his concerns about the show's current weaknesses; the following day, Levine filmed his piece for *Did You See ...?* along with fan historian Jeremy Bentham and media academics Peter Anghelides and Manuel Alvarado. This was then followed up on Thursday 12 with *Operation Who*, a 'campaign for an improved series' which was launched when Levy wrote to the national papers. This in turn led to more media coverage about fandom's unhappiness. Geoff Baker penned 'Fans' verdict on *Timelord* -

exterminate!' for *The Star* on Saturday 14, quoting Levine and indicating that fans wanted Grade to sack Nathan-Turner. The piece also attacked McCoy who appeared live in Studio 7 that morning as the Press Conference guest on BBCr's *Going Live* along with a preview of *Dragonfire* Part One.

The silver anniversary serial was commissioned as *The Harbinger* in mid-November. This Cybermen story was to be written by Kevin Clarke, who felt that the notion of the new, more mysterious Doctor could hint at god-like powers. Another new writer for the series, Robin Mukherjee, received his first television commission on Wednesday 18 November for a three-part story breakdown under the title *Albion* to be delivered by Wednesday 25 November. This saw the arrival of the Doctor on the monastic planet of Albion which was inhabited by silent human monks and large beetles, with the queen beetle at the centre of the gigantic hive world. The beetles' glands generated an elixir which enhanced the intelligence, but only because people were fed to the beetles by the crooked Abbot, who was delighted at the prospect of a Time Lord brew. Cartmel also encouraged Marc Platt to come up with another story, so the writer developed *Shrine*; in this the TARDIS arrived in the grounds of an elegant Russian house in 1820 where the Doctor and Ace emerged to fly a kite. Inside the house, one Alexei Semyonovitch awaited a strange arrival, and the subsequent narrative featured stone-headed aliens and a huge plant powered by electricity.

On Tuesday 17 November, McCoy recorded an interview at Yalding House, Cardiff for the Radio Wales programme AM broadcast the following morning. Two days later, McCoy was contracted for the new run of 14 shows



to be made between Monday 28 March and Friday 26 August, with the option on his third season remaining to be taken before New Year's Eve 1988; this was concurrent with 'Doctor, Doctor ...', a *Radio Times* feature by Patrick Mulkern to promote *Dragonfire*, billed as the 150th story. Thursday 19 also saw more coverage of Operation Who. *The Stage & TV Today* carried 'Exterminate ... exterminate - Doctor Who producer zapped by angry fans' which spoke to Levine and Levy. The same day, the *Evening Standard* reported on the 'Angry Dr Who fans' and attack from DWB, while a DWAS member was being quoted as saying that this was the 'best Dr Who for a long time'. However, the DWAS was decrying the show as 'a pantomime' in 'What's Up, Doc?' in the *Daily Mirror* on Saturday 21 November, which drew attention to the *Did You See ...?* item the following day.

DOCTOR WHO - THE MOVIE (1987)

In Summer 1987, scripts were being prepared for Daltenreys Ltd's *Doctor Who - The Movie* by Mark Ezra. A 'First Draft with Revisions' was produced on Tuesday 25 August, credited to Ezra, 'From a Story by Peter McKenzie Litten & George Dugdale, based upon the BBC Television Series'. In the pre-credits, the Doctor and his TARDIS are held captive on the warship of the warlord Zargon which threatens the world of Trufador. Zargon now has the Time Rotor device from the Doctor's TARDIS. He is about to launch his Doomsday Weapon missile, but the Doctor grabs the Rotor and uses it to create a Time Warp which engulfs the warhead. The Doctor escapes in the TARDIS as the warship is destroyed by Trufador's weapons; the titles then followed.

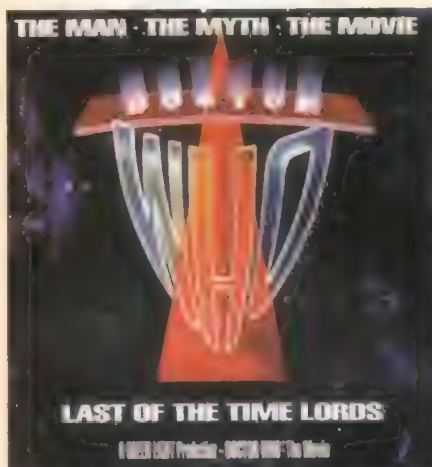
On the doomed planet Centros, a panel from the Voyager probe reveals the location of Earth to the evil cyborg Varnax, who is aided by the beautiful Morgana and Neglos, a cyborg warrior. Varnax promises his warriors that they will return to their rightful home of Gallifrey and part of this plan is to let some rebels led by Onyx steal a cosmic transmitter. Onyx sends an SOS and then Varnax's forces attack the rebels, capturing the leader - although a taped message is attached to the collar of a furry creature called Pog.

On Gallifrey, three Time Lords try the Doctor ("a very famous face") for his illegal use of the Time Warp; he is grounded and sentenced to teach Gallifreyan law to trainee Time Lords. The Doctor finds that a female mechanic called Cora is removing his TARDIS' Time Rotor to place it in Museum of Primitive Transport. The SOS signal comes in and the Doctor immediately departs with Cora for Centros, a planet where the Time Lords once exiled their criminals. The pair briefly encounter a Woog before being captured and taken the citadel where Varnax is preparing his own TARDIS; Varnax, on his final incarnation, wants the Doctor's Time Rotor to transport his own forces away from Centros. Another Doctor appears and briefly rescues Onyx from the clutches of Neglos, only the rebel leader surrenders and is fired off in a capsule towards Centros' dying sun. Morgana and Varnax depart in Varnax's TARDIS, leaving Cora and

the Doctor to die in a mass of molten metal in the citadel foundry. The molten flow is diverted by Pog. Cora is able to jury-rig another Time Rotor and the group leave in pursuit in the Doctor's TARDIS.

Discovering Onyx's message, the Doctor learns that Varnax aimed to conquer Earth and had placed three powerful transporter crystals there; it is imperative that these are found and destroyed. The Doctor attempts to rescue Onyx from the space capsule but is too late to save the rebel leader. Breaking the laws of time, the Doctor goes back and briefly rescues Onyx from Neglos; he learns that Stonehenge is the transporter for Varnax's forces and receives a portion of a map showing the crystals' co-ordinates; Onyx then goes to his fate.

The Doctor pilots the TARDIS (which remained as a police box) to a Victoriana display in the



Smithsonian Museum in present day Washington DC before an attack by Varnax's force. The travellers meet 16-year-old Michael Bradley who helps them to get the rest of Onyx's map - although the bullying Gilbert Chubley tears a fragment of this. Mike joins the Doctor, Cora and Pog as they travel to Victorian London using the map. Pog remains in the craft, unleashes Kg and interferes with the TARDIS' systems. The Doctor's party finds Neglos' men trying to steal the Crown

Jewels at the Tower of London; Neglos gets the crown, but the Doctor claims the sceptre. Pog's tampering causes the TARDIS to arrive briefly on Christopher Columbus' Santa Maria in 1492, after which they travel on to Peru in 1572 where Spanish Captain Mendoza and his conquistadors are looting the Inca temple at Machu Picchu - which houses another crystal as a skull. The travellers are captured by the Spaniards and sentenced to be burnt at the stake with Xantotan, the Inca leader, but are saved by a lunar eclipse. Varnax arrives in his TARDIS and battles to gain the skull, but the Doctor's party narrowly manages to escape with it.

The TARDIS heads for the third crystal in the far future where Earth has become a desert. Captured by praying-mantis like robots called Sandroids, the travellers are taken to the City of Aquatia, ruled by Axis, one of the three mutants who watches over Earth's frozen population. Axis' frozen husband holds the final crystal - and this is grabbed by Cora, revealed to be an android duplicate working for Varnax, who now has all three crystals. Varnax sabotages the TARDIS, causing it to go out of control. Landing on twentieth century Earth, the Doctor seeks help from Brigadier Lethbridge-Stewart and his wife Dorothy (who are playing golf with Basil and Sybil ...). Varnax is positioning the crystals at Stonehenge when the UNIT forces arrive. The Doctor foils Varnax's plan and his energy is dissipated, with Neglos and Varnax's TARDIS sucked away. Cora is fatally wounded, but brought back to life by one of Pog's tears. The Doctor restores the crystals to their proper positions and then rescues the rebels from Centros before it is destroyed.

Varnax - who was unjustly sentenced to Centros - now threatens to destroy Gallifrey. The Doctor travels to Varnax's ship in the TARDIS where Morgana tortures him for the secret of the Time Warp. Varnax recreates a Time Warp - from which emerges Zargon's missile, destroying the ship seconds after the Doctor escapes using a transporter crystal. Cleared of all charges, the Doctor sets off with Cora and Pog to take Mike back to Earth ... but the Time Rotor breaks again.



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The nine-minute *Did You See ...?* item was screened on BBC2 on Sunday 22 November. Nathan-Turner declined to appear, citing his “memory cheats” comments from *Open Air* when the interviewees discussed the “steep decline in the quality of the show” over the last eight years and the drop in audience sizes. Clips were screened from the episode *The Dead Planet*, as well as from *The Evil of the Daleks*, *The Monster of Peladon*, *Pyramids of Mars*, *The Caves of Androzani*, *The Mark of the Rani* and *Time and the Rani*. In fact, the ratings had risen slightly during *Paradise Towers* and *Delta and the Bannermen*, but only to just over five million. Aldred’s debut was promoted in the *Sunday Mirror* by ‘Who’s that girl?’ on Sunday 22 November; the actress was due to have appeared on *Blue Peter* the following day, but was busy on *Cornets* for which she was now also writing.

The first volume of David Saunders’ *Encyclopedia of the Worlds of Doctor Who* was published by Piccadilly Press on Monday 23 November. However, the controversy continued in the papers as *Dragonfire* began on the series’ twenty-fourth anniversary. In *The Independent*’s ‘Dr Who becomes Dr No’, W Stephen Gilbert liked McCoy, but felt he lacked authority, while *Today* was critical of the star. ‘Doctor Who’s darkest hour?’ appeared in the *Daily Telegraph* on Tuesday 24 November, with Charles Spencer enjoying the ‘tongue in cheek’ approach to the series.

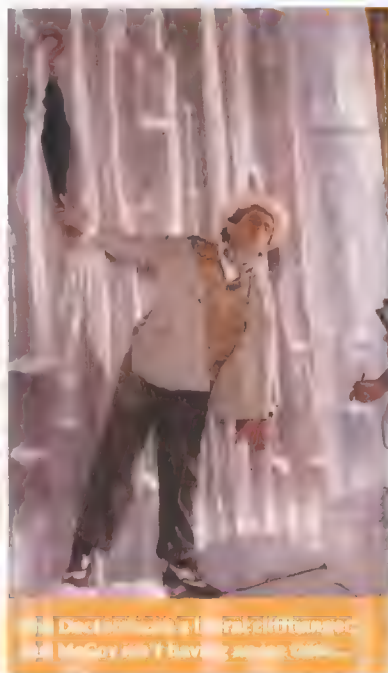
There were the first rumblings now that, since the BBC was starting to buy in programmes made by external UK production companies, *Doctor Who* might be marketed out to the highest bidder in future. *Weekend Magazine* covered the show with ‘You’re a somebody if you know Who!’ in which Nathan-Turner commented how stars like Kate O’Mara enjoyed working on the series. McCoy appeared on BBC1’s *Children in Need* on Friday 27 November (answering questions using the brand new electronic mail system) while Aldred attended a DWAS Local Group meeting in Canterbury on Saturday 28. Nathan-Turner meanwhile was in America for a convention, commenting on PBS radio that he had “another project” lined up to produce after the anniversary season. By the end of November, the word was that Conti had turned down the role of the movie Doctor without even looking at the script, as had Tim Curry. Coast to Coast was now inviting American fans to submit ideas as to who should play the Doctor. Virgin arranged for former producer Graham Williams to adapt his unmade 1985 script *The Nightmare Fair* as a novel, launching a new strand of *Doctor Who: The Missing Episodes* scheduled for late 1988.

On Tuesday 1 December, Aldred was formally contracted for the new season, with an option remaining on eight further shows to be taken by New Year’s Eve 1988. McCoy was delighted that the seasons comprised only 14 shows – effectively his ‘summer job’ – as this allowed him to take on other roles which kept him fresh. The actor was still rather taken aback by his sudden fame which he found disrupted life for his family and made him reticent to use public transport.

Dragonfire Part Three brought the season to an end on Monday 7 December, with the shots of the villainous Kane melting generating complaints from parents on *Open Air* the following morning, and provoking the article ‘Doctor Boo Who!’ in *The Sun* on Wednesday 9. In this piece, Nathan-Turner was quoted as saying that the effect was ‘just like a snowman melting’, while Levy was quoted as saying it was ‘gratuitous’. The same day,



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the BBC solicitors wrote to Levy demanding an apology over the ‘damaging attack’ on Nathan-Turner in DWB.

Strong storylines in *Coronation Street* meant that the soap opera had maintained a huge audience. Nevertheless, the BBC was still pleased with the performance of *Doctor Who*, and Nathan-Turner was congratulated by the Corporation executives. McCoy was also delighted. Furthermore, Cartmel was keen to involve both McCoy and Aldred in discussions for the forthcoming season. McCoy felt that the Doctor was not a clear-cut character; being so old, he could be very tired and lonely, and McCoy recalled his hundred-year-old grandmother telling him how bored she was with life. Cartmel and Aaronovitch worked out a new mythology behind the Doctor to restore some of the character’s mystery. They proposed that in the dark history of Gallifrey there were three legends: Rassilon, Omega and the Other. The Other was more than a Time Lord, a shadowy figure who was the guiding hand for Rassilon and Omega. Somehow – although Cartmel and Aaronovitch were not entirely sure exactly how – the Other had eventually become the Doctor, even if the Doctor did not realise this.

Nathan-Turner met with Dugdale and Litten to discuss the movie just before Christmas; the two producers had been spending a lot of time in the USA attempting to raise funding. Following the movie story, *The Sun* asked ‘Fawltly Dr Who?’ on Monday 14 December as it was revealed that John Cleese and Dudley Moore had topped the US fan polls as the big screen Doctor. Thursday 17 saw the publication of both the first McCoy novelisation, *Doctor Who: Time and the Rani*, from WH Allen and also *The Tribe of Gum*, the first in a new range of *Doctor Who: The Scripts* published by Titan Books and edited by John McElroy. However, Nathan-Turner firmly requested that the range should only include transcripts which mirrored the broadcast programmes.

The *Doctor Who* sketch on *Victoria Wood as Seen on TV* was screened on BBC2 on Friday 18 December, with clips from the first Dalek story and *The Seeds of Death* on *Telly Addicts* on Saturday 19 and Pertwee discussing *Doctor Who* conventions in New Orleans on the BBC show *Entertainment USA* on Tuesday 22. For SuperChannel viewers, Christmas Eve and Christmas Day offered omnibus editions of *The Ark in Space* and *Genesis of the Daleks*, re-edited with the new McCoy title sequence on them, but still featuring Tom Baker’s face. The year drew to a close having seen an increased public profile for *Doctor Who* – albeit one where it had come under attack from the very fans who had supported it during its hiatus two years earlier ...

Time and the Rani

The Great Pretender **BY PATRICK MULHEARN**

DWM 198

Mon 22 Dec 86 *Strange Matter* scripts commissioned for Fri 9 Jan 87 (Part One), Fri 16 Jan 87 (Part Two), Fri 23 Jan 87 (Part Three); delivered Mon 12 Jan 87 (Part One), Thu 29 Jan 87 (Part Two), Fri 6 Feb 87 (Parts Three and Four)

Sat 4 Apr 87 Cloford Quarry, Cloford, Somerset (Hillside/Ext. Rani's TARDIS/Grounds HQ/Perimeter/Path/Grounds outside Laboratory)

Sun 5 Apr 87 Whatley Quarry, Whatley, Somerset (Woods/Common/Checkpoint Charlie/Lake)

Mon 6 Apr 87 Cloford Quarry (Model (Rani's Laboratory & Rocket Launcher)/Path/Woods/High Ground/HQ Grounds/Outside HQ Grounds/Path outside Laboratory/Grounds of Laboratory/Bluff Cove)

Tue 7 Apr 87 Cloford Quarry (Path/Grounds/Woods/Common)

Wed 8 Apr 87 Westdown Quarry, nr Chantry, Somerset (Vines/Quarry/Valley/Ext. & Model Centre of Leisure)

Mon 20 Apr 87 Television Centre Studio 8: TARDIS Wardrobe Room; TARDIS Console Room; Portal/Eyrie

Tue 21 Apr 87 Television Centre Studio 8: Rani's TARDIS Workroom; Centre of Leisure; Interior Pyramid Machine

Sun 3 May 87 Television Centre Studio 1: Laboratory; Arcade/Portal (Rani as Mel)

Mon 4 May 87 Television Centre Studio 1: Arcade/Laboratory; Special Chamber/Brain Chamber

Tue 5 May 87 Television

Business as usual: the new Doctor finds himself stuck in a quarry from the word go...



In Easter Monday 1987 I got the fright of my life. (Well, one of them.) I had taken my flatmates up to TV Centre for a nose round but warned them not much would be going on, it being a bank holiday. We traipsed from one empty studio to another, until we got to TC8 and I said, "Sorry, this is a small one. Won't be much in here." But as soon as we passed through the double doors, I saw a tangle of cables and a wall of glowing roundels – the rear view of the TARDIS set. There was a great commotion, a scene being rehearsed, then suddenly Kate O'Mara came marching offset towards us, face like thunder, dolled up in Bonnie Langford's ginger frightwig. Absolutely terrifying!

I'd no idea Doctor Who had resumed shooting and, as we tiptoed round to peer into the control room, I got my first glimpse of the show's new star. He looked awfully endearing and (lo and behold!) was kitted out in a half-decent costume. I decided there and then that DWM had to cover the making of the new series and tried to figure out a way of getting round the usual John Nathan-Turner brick wall.

Despite a lot of competition, our winner of the 'most terrifying yet truly marvellous image from Time and the Rani' contest ...

Behind the scenes ... Design? Perhaps a feature on the story's BAFTA-winning designer, Geoff Powell? It was all promptly arranged through the Doctor Who Production Office, who seemed only too glad of some publicity after so long in the doghouse, providing they got approval on all copy and photographs. This was, in any case, the *modus operandi* between editor Sheila Cranna and JNT.

On 29 April, I took the tube to East Acton to join a meeting between Geoff (who looked and spoke like a trucker) and his contractors; I was shown sketches and models, then the workshop where sets for the second recording block were already under construction. I double-checked my invite to the studios. "Can I bring a camera?" "Don't see why not." "What about Nathan-Turner?" Someone piped up: "Sod him!"

May bank holiday and I was in the vast TC1, observing the afternoon session: the rehearse-record of scenes in the Rani's laboratory, Sylvester McCoy (now dressed as his predecessor) doing comedic pratfalls, Wanda Ventham looking gorgeous but bored, loitering by make-up, while Geoff and co hammered away between takes on a giant brain concealed at the back of the set.

I was snapping away happily with my Canon until – clang-clang-clang – someone came thundering down from the gallery. A beetroot-red JNT was soon standing in front of me, hands on hips, waiting for a take to finish, before issuing the nasal whinny: "What are you doing in my studio?" We'd met several times before; he'd just spotted me on a monitor and was paranoid about "spies".

Bricking it, but instantly knowing this would make a classic dinner-party anecdote, I coolly reminded him I was doing a set report he'd sanctioned, he would see our proofs, and anyway I was on staff so I had every right to be there. He calmed down but glared at me, gimlet-eyed. "Well, so long as you don't annoy any of my actors!" Then he about-turned and stomped off.

Sylvester McCoy came across to reassure me, keen to meet one of his potential fans. "Would you like to come up to the gallery?" Gladly I followed this mysterious new Doctor up the spiral stairs and we sat there awhile until his next call. He signed a postcard (hot off the press) and I saw that he was a total sweetie.

So, although for many fans this Pip and Jane Baker tale remains a bitter pill to swallow, I'll always have fond memories of its making – especially as I had a brief fling with someone I met on the studio floor that day. But that's another story. And quite unprintable.

A Strange Matter, indeed.

ARCHIVE EXTRA

Pip and Jane Baker were approached to write the first serial of the season by John Nathan-Turner in early December 1986 when it was proposed that a fitting epitaph for Colin Baker's Doctor would be a rematch with the Rani. Nathan-Turner knew that Kate O'Mara would be available because she had written him a letter from America where she was appearing in *Dynasty* saying that she wanted to return to England.

Nathan-Turner's brief to the Bakers was vague; he wanted the Rani, an alien planet, a

new monster and a giant brain. For the basis of the story, the Bakers turned to a previously abandoned storyline which they had already reworked as *Doctor Who: Race Against Time*, a plot-it-yourself adventure published in 1986 in which the Rani was building a Time Destabiliser to recreate the Universe. In the original storyline, the Doctor regenerated at the climax of the narrative, having remained behind at the Rani's laboratory to ensure her missile destroyed the base. Knowing of Colin Baker's fear of spiders, the writers had an ambitious sequence in Part One where the Doctor was woven into a web by

a giant spider – also from *Race Against Time*. This would have featured in the scene where the Doctor first met Ikona. The Bakers talked to Colin Baker by phone in an attempt to persuade him to return for their serial. When this proved futile, they suggested Richard Griffiths and David Warner to Nathan-Turner as the new Doctor. The format commission came on the day of the BBC Drama Christmas party.

Originally, the Bakers had a pre-credit sequence showing the kidnap of King Solomon, who – while considering the conundrum of the

two women who both claimed to be mother to a baby – walked through the curtains behind his throne to consider the problem and found the Rani and her TARDIS in his private quarters. The story would have ended with Solomon holding the sword over the baby.

The Bakers created the Lakertyans as sympathetic aliens with their name coming from 'lacertian' meaning lizard-like. As the first Lakertyan to appear in the script, Ikona was described as having 'an azure profile ... The skin of his neck and exposed shoulders glisten cobalt blue, and his head has the typical Lakertyan mane of spiky, golden hair. Ikona's gaunt features are toned in a paler shade of blue. Although predominantly humanoid, there is a hint that Lakertyans, at some stage in their evolution had a serpentine ancestry.' He wore a 'sleeveless saffron tunic'. The subservient Beyus took his name from 'obey' while the rebellious Ikona came from 'iconoclast' and represented the Bakers' own beliefs.

The Tetraps (derived from 'tetra' meaning four) were intended as a cross between a rat and a vampire bat; the main Tetrap was named Urak as it was based on the striving character of Uriah Heep from Charles Dickens' 1849/1850 serial *David Copperfield*. The Tetraps were not due to be revealed until the second episode. In the pre-credits of Part One, the stage directions referred to 'a hair-sheathed, scrawny, oily limb' and 'an obscene hand ... the prehensile claw has a downy membrane connecting each bony finger from below the knuckle join, leaving the upper portion of the fingers and thumb free'. When fully revealed, 'a ganrenous, oily down covers the vulpine, rodent-like face. Its splayed, moist nostrils and thin, sucking lips are dominated by a luminous eye that glares unblinkingly from beneath a cockscomb of bristle. The veined, bloodshot orb has an enlarged pupil with a green halo. Above each delicately pointed pink ear, a similar eye bulges. The fourth, unseen, adorns the back of the Tetrap's skull. A predatory grimace exposes a venomous forked tongue spitting through razor sharp cuspsids ... [Urak's] physique is comprised of jutting, angular bones contained within a greasy, brown pelt. From above the elbows, a mucous membrane connects the spindly arms to the trunk in the fashion of a cape. The upper legs are bulky haunches that exude a sinewy power.' Urak later 'spreads his bony, oily, hair arms, stretching the mucous membrane cape ... The nightmarish beast folds his arms about [Mel], enveloping her ... With the tenderness of an obscene lover, Urak's lips move closer to Mel's upturned face. The forked tongue darts, piercing her ashen cheek. A scarlet glow emanates from Mel, when it faces [sic] she is paralysed, only her wide, panic-stricken eyes have movement'. In the camera script, it was explained in Part One that 'Urak is a Tetrap: a creature with an eye at the front, back, and each side of its skull. The screen is divided into four elliptical sections providing a 360 degree aspect. Three of the aspects go black and the section featuring the Rani zooms into full screen. (What has happened in effect is that the four-eyed Tetrap ... has lowered the lids of the other three eyes).' When Urak spoke, 'The voice is high-pitched squeaky yet menacing, with exaggerated emphasis on the hard 'T', 'D' and 'S' consonants. The cadence, too, has an odd peculiarity: a pause after every three or four beats.' As such, Urak's dialogue was written to reflect this (eg 'Certainly ... Your powers are ... truly wonderful ... Mistress Rani



...'). The use of the Tetrap nets was scaled down; originally they could kill or stun.

Nathan-Turner asked the Bakers to set location sequences near London. As such, the Bakers envisaged Lakertya as woodlands close to their home and the script had references to bushes, shrubs and trees. The sphere which trapped Sarn in Part One crashes into a tree. The notion of Lakertya as a woodland planet was dropped following the reservations of designer Geoff Powell.

Thursday 29 January 1987: With two scripts delivered, Nathan-Turner wrote to the Bakers saying that he and Andrew Cartmel had inserted an establishing shot of the Rani's lab, an 'eccentric soliloquy' for the Doctor as he wakes (to show the Doctor 'semi-normal') and had also tightened the dialogue.

At the request of Cartmel, a new introductory scene was written which showed Albert Einstein being kidnapped from a basement room in Los Alamos while writing to President Roosevelt about the atom bomb; the Bakers did not like this scene. The Bakers then placed the regeneration before the credits for Part One, reasoning that it was silly to show the new Doctor in the opening credits before he had first appeared.

Monday 16 February: The cast list for the serial still included appearances by the Lord President and Einstein plus a non-speaking housekeeper in Part One.

Wednesday 18 February: Andrew Morgan directed the auditions of Sylvester McCoy, David Fielder and Dermot Crowley, rehearsing in the afternoon and recording between 6.30pm and 10pm in Presentation Studio B at Television Centre.

After the scripts had been delivered, the Bakers were shown McCoy's audition and



asked to make various adjustments. Although the writers liked McCoy, they did not think he was the right casting for the new Doctor.

In the new pre-credits sequence, the Bakers included the exercise bike as a mark of continuity to their Vervoid storyline from *The Trial of a Time Lord* and noted 'all that can be seen of the Doctor are his feet, encased in the familiar spats and sneakers, protruding from beneath the console'. In the original scripts, Beyus was simply a hostage rather than the Lakertyan leader. When the Doctor commented how he

Top: Bats' life for the Tetraps.

Above: Alas poor Sarn ... The Doctor has a grisly encounter.

Centre Studio 1: Arcade; Laboratory; Brain Chamber

Mon 7 Sep 87 Part One: Excerpts from the TARDIS dictionary disc: Regenerate (verb): to assume a new physical form (of Time Lords, etc.) Rani (noun): a



➤ **This isn't a taxi service, you know! The Doctor returns the assembled genii to their own times and places.**

deadly adversary of the Doctor.
Lakertya (noun): a planet inhabited by serpentine humanoids, until recently peaceful ...

Mon 14 Sep 87 Part Two: Excerpts from the TARDIS dictionary disc:

Doctor (noun): a traveller in time and space. *Amnesiac* (adjective): in a state of loss of memory. *Catspaw* (noun): person being manipulated by another for unknown reasons.

Mon 21 Sep 87 Part Three: Excerpts from the TARDIS dictionary disc:

Plasma (noun): substance found in human blood. *Tetraps* (noun): savage extraterrestrial with strange dietary habits. *Eyrie* (noun): dwelling place for large winged creatures, with one entrance and no exit.

Mon 28 Sep 87 Part Four: *Catalyst* (noun): vital substance which allows a change of events to proceed. *Countdown* (noun): announcement of the last

Below: Urak gets his girl!

Right: Doesn't the Rani look annoyed? Maybe it's cos her dressing gown's shrunk.

had lost his memory, the Rani sharply retorted "Never mind the pathos!" As he led Mel through the woods, Ikona originally had the girl shackled at her ankles and wrists and with a halter on her throat. Ikona and Mel originally hide in a 'shallow gully' on 'a wide expanse of common land'; Ikona than 'concertinas a canvas frame camouflaged with grass and leaves stretching over them.' There was also a short scene of Beyus carrying 'two buckets brimful of red liquid' on a yoke towards the rear of the arcade. When Mel declared that she was going to find the Doctor, she asked Ikona "Were you born a pessimist, or is it self-induced?", to which Ikona claims he is "a realist". In Part Two, when the Doctor was talking to the Rani, he reminded her "You're putting the cart before the hearse, Mel." "Hearse! Hum. You've got death on the brain, Doctor," commented the Rani. In Part Two, the Doctor used his penknife to cut some rubber tubing into a stethoscope with a glass funnel to listen to the spherical chamber at the rear of the Arcade laboratory, and also to check his own double heart-beat. The Rani's laboratory complex was described as 'a tasteful architecture of marble, vaulted columns, flaming panels of pastel yellow, green and orange, all surmounted by a gracefully proportioned pyramidal roof. The harmony of this edifice has been violated by the utilitarian ramp of a futuristic rocket launcher that thrusts through a rent in the roof.' Faroon was 'a regal, handsome female in her middle years'. When

the real Mel arrived at the Arcade, she aggressively wielded the acetylene torch at the Doctor ('a threat made comical by its weak flame') and this ignites the seat cover of the stool with which the Doctor defends himself. The Doctor then grabs a pipette to use as a foil. The Doctor finally gives 'a King Fu yell' and jumps onto the workbench to stamp on the torch's tubing. The Rani's TARDIS was described as 'the wardrobe with concentric rings'. In Part Three, when the Doctor sees a Tetrap caught in one of the Rani's bubbles, the Doctor originally quipped, "Ah! I'm forever growing bubbles." The Centre of Leisure was described as being 'designed by a devotee of cubism. A honeycomb of cubicles surround a small plaza ... occupied by Lakertyans playing video and hologram board games [or] reclining, immersed in strobic lights and listening to music through headphones. Exotic plants, bowls of fruit, and goblets of wine complete the hedonistic setting.'; there was also a 'spiral staircase'. The giant brain was 'three metres high, composed of a mottled grey material (identical to the liquid in the crystal tank).' Originally, the Doctor used components from a video board game to bypass the Rani's bracelets. 'Loyhargil' was an anagram of 'Holy Grail'.

➤ Pip Baker's brother Charles worked in an aerospace company in Southampton and helped out on the scientific material for the serial. In Part Two, the Doctor refers to CP Snow expounding on thermodynamics; this was a reference to British scientist and novelist Charles Percy Snow who had tackled the issue in his 1959 work *The Two Cultures and the Scientific*

Revolution. The same episode also referred to a Princeton physicist discovering strange matter in 1984; this was Edward Witten and his work *Cosmic Separation of Phases*. Part Four also had a reference to Mrs Malaprop, a lady who substituted a similar sounding incorrect word for a correct one in Richard Sheridan's 1775 play *The Rivals*.

➤ The Bakers disliked the Doctor's twisted idioms which were requested by Nathan-Turner who saw the malapropisms as a distortion of the quotes delivered by the Sixth Doctor. Nathan-Turner was keen for more humour in the new Doctor. There was conflict between the writers and Cartmel, whom the Bakers felt was not strong enough in his role after hours of phone calls with them. From Cartmel's point of view, the script was old-fashioned, and he wanted something more dark and off-beat.

➤ Wednesday 4 March: The Drama Early Warning Synopsis was issued for *Strange Matter*, listing the selling points as being guest stars Kate O'Mara, Donald Pickering, Wanda Ventham, Mark Greenstreet and the Tetraps.

➤ Thursday 5 March: Scripts were sent to the cast, and a recce was conducted in the Leicester area for suitable locations.

➤ Wednesday 18 March: It was noted that *Strange Matter* was a working title only, and that a replacement was to follow. A recce was held at the three quarries around the Mendip Hills suggested by the Amey Roadstone Company. Two of these, Cloford and Westdown, were closed while Whatley offered the large lake the script required. The BBC then sent their requirements to ARC at Frome on Monday 23 March. ARC agreed on Wednesday 25 March and further reccees were performed on Saturday 28 March and Thursday 2 April.

➤ The scene of the Doctor choosing his new costume was inserted at the request of the production office and was absent from the rehearsal scripts which simply described him as wearing 'his new outfit' in the Wardrobe Room; this outfit included a waistcoat ('his fingers pluck frenetically at his waistcoat') and sneakers. Mel was described as wearing a 'cream pants suit'. In the camera script, the Doctor went through a routine wearing 'an ankle length French cutaway trenchcoat circa 1812', 'a large busby', 'a mortar board and academic gown' and finally dons a 'baggy beige jacket'. The notion of him wearing his previous incarnations' outfits was a late addition, and not written by the Bakers.



New pages were written for Part Three with Beyus being told to take responsibility for Mel and being watched by Urak, and also for the Rani checking with Beyus that the Doctor was connected to the main input through to the end of the episode.

Saturday 28 March: A readthrough for the serial was held in Room 602 of the BBC Rehearsal Rooms at Acton. Bonnie Langford was still appearing in *Peter Pan* in Dartford and so was only available on certain mornings. Similarly, O'Mara was on stage in *King Lear* in Bath up to and including the first day of OB work; her tour meant that her costume fittings had been performed in Brighton and York. McCoy found that he was prevented from changing his dialogue, despite the fact that he felt it was written for his predecessor.

Morgan had directed Wanda Ventham in an episode of *Softly, Softly: Task Force* in 1975. He knew Karen Clegg from her appearances in 42nd Street.

Saturday 4 April: The crew was based at the Mendip Lodge Hotel in Frome which had been used as accommodation for the BBC Enterprises event at Longleat four years earlier. Recording usually took place between 8.30am and 6pm; on this day work included the shot of Ikona looking up from the hillside, the scenes at the Rani's TARDIS and her HQ Grounds with O'Mara dressed as Mel, the Doctor and Ikona encountering a Tetrap Guard in the Lab Complex Grounds, more scenes at the Rani's TARDIS (this time with O'Mara in her Rani outfit), another Doctor/Ikona scene for Part Three and shots of Ikona outside the Lab in Part Four. Langford was not needed on this day. The Rani's costume included gold earrings with a drop of blood painted on the end.

Sunday 5 April: The climax of Part One was recorded along with the scene of the Mel hologram, Mel's capture by the Tetraps and the bubble scenes on the lake at the start of Part Two.

Monday 6 April: The scenes of the Rani's HQ were taped with a model and the specially built entrance, followed by scenes of Mel and Ikona for Part Two and material in the HQ Grounds for Part Two, the Doctor being outwitted by Urak in Part Three, and Mel saving Ikona from a bubble trap in Part One. The main photocall was held at 12.30pm. The model of Rani's HQ was based on an unused design of visual effects designer Colin Mapson's for the Bridge in 1978's *The Pirate Planet*; the citadel was then built by assistant Mike Tucker.

In the unflattering costume given to her, Wanda Ventham called herself "Faroon the balloon". In the bar of the unit hotel, McCoy and Richard Gauntlett performed an impromptu cabaret in which McCoy played the spoons. Powell suggested to Nathan-Turner and Cartmel that this could be written into the script, a notion which the Bakers disliked.

Tuesday 7 April: While being recorded by an OB crew from *Breakfast Time*, the sequences recorded were those of Sarn tripping the bubble trap, Ikona capturing Mel, Faroon's arrival, the Rani scanning her lab grounds, and Ikona and Mel hiding from Urak. McCoy originally wanted to shake Sarn's skeleton by the hand rather than doff his hat.



Wednesday 8 April: The scenes of Ikona and Mel evading Urak, the TARDIS' landing site and the Centre of Leisure (which used a model entrance in one shot) were recorded. On some scenes, noise drowned out the dialogue, and changes in weather meant that a standard cross-fade for the TARDIS' arrival was not possible.

Thursday 9 April: Rehearsals began for the first studio session, and restarted for the second on Wednesday 23 April. O'Mara asked Langford to perform her lines for when the Rani was pretending to be Mel so that she could learn to imitate her.

The model pre-filming was performed on a stage at the Visual Effects Workshop in North Acton.

Monday 20 April: Recording began between 4pm and 6pm when the scenes in the TARDIS Wardrobe, Console and Control Room were taped, followed by scenes in Portal/Eyrie set for the first three episodes. The five Tetrap extras were all hired to perform scenes upside down in Kirby harnesses. After recording the cliffhanger to Part Two, McCoy commented "That's the most ridiculous thing I've ever done." "You ain't seen nothing yet!" replied Nathan-Turner. Evening recording between 7.30pm and 10pm covered the opening scenes in the TARDIS control room including the regeneration, which Nathan-Turner specifically asked Morgan to show on screen. Insert shots of the Rani's control bracelet were performed, followed by the remaining Eyrie scenes and also the model shots for the bubble traps. Langford thought that she would have no problem with the flying harness scene in the Eyrie as she was used to wearing one for *Peter Pan*, but found this was a different and very uncomfortable arrangement.

Tuesday 21 April: During rehearsals, O'Mara damaged blood vessels in her eye when hanging upside down for 20 minutes on a Kirby wire for the final scenes; she was on antibiotics which drained into her face. Because of this, O'Mara did not hang upside down to record the scene in the Rani's TARDIS Workroom which began the afternoon recording session from 2.30pm to 6pm. For the Pyramid Machine in the Rani's Laboratory, a number of close-up shots were recorded as cutaway items, such as the

Rani inserting the microthermister in Part Three. The Centre of Leisure scenes were then taped. The evening session from 7.30pm to 10pm focused on the shots for the Pyramid Machine interior and the special effects which needed adding to the OB sequences, such as Mel and a Tetrap trapped inside the spheres.

Friday 1 May: The special voices from Peter Tuddenham and Jacki Webb were recorded at 7pm at Television Centre. At a late stage, Morgan asked the Bakers to provide more dialogue for the brain voices which could be speeded up.

Sunday 3 May: Recording ran from 2.30pm to 6pm and 7.30pm to 10pm on all three of the remaining studio days. This was an exhausting day for McCoy who was in most of the scenes. Taping began with scenes in the Laboratory, Arcade and Portal with O'Mara dressed as Mel; a recording break was scheduled when the Rani removed her wig. Recording then continued with other scenes on these sets for Part Two. In full-make up, Ventham knocked on the dressing

Centre of Indolence, more like! The Lakertyans face a hidden peril. Is it a bee...?

remaining seconds before something takes place. Armageddon (noun): the end of the world.



Top: Tragic Lakertyan Sarn (Karen Clegg). She doesn't want to harm you... Above: The Doctor delivers some home truths to quislings Faroon and Beyus.

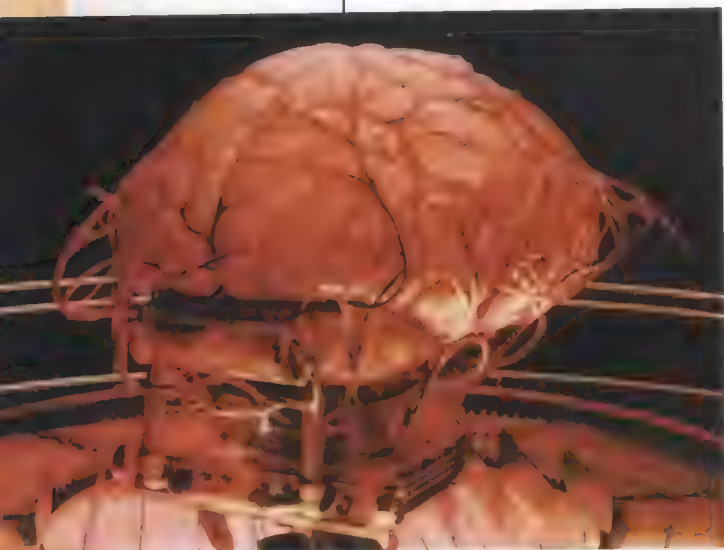


Two Tetraps take in the sights of Lakertya. Gravel, mainly.

Making a splash! Ikona and Mel have a narrow escape.



The Rani's terrifying brain. Well, we say terrifying...



room door of Arthur Marshall who was recording *Call My Bluff*; Marshall screamed and slammed the door on her.

Monday 4 May: Taping began with the scenes in the Arcade and Laboratory at the start of Part One with O'Mara now dressed as the Rani. The scenes on these sets and the Brain Chamber were then recorded through to the first few scenes of Part Four. The headset prop had gone missing, so Powell pulled something together on the spot from odds and ends.

Tuesday 5 May: Taping concluded with the remaining scenes in the Arcade, Laboratory and Brain Chamber for Part Four. After the wrap party on the serial, McCoy and O'Mara suggested to Nathan-Turner another idea for a story with the Rani on board a pirate galleon.

Tuesday 12 May: The title *Time and the Rani* was assigned to the story after Nathan-Turner asked the Bakers for something with the Rani's name in it. The new title was derived from *Time and the Conways*, one of JB Priestley's 'time' plays written in 1937.

Tape to tape transfer sessions took place on Tuesday 12 and Thursday 14 May, with electronic effects added between Friday 15 and

Friday 22 May. Editing was scheduled to run from Wednesday 20 May to Tuesday 9 June with dubbing from Thursday 11 June to Friday 3 July; in fact, the four episodes were edited on Tuesday 23 June (Parts One and Two), Thursday 25 June (Part Two), Friday 26 to Monday 29 June (Part Four), Wednesday 1 July (Part Three) and Sunday 5 July (Part Three). Dubbing then took place on Thursday 2, Thursday 9 July and Friday 7 and Thursday 20 August. Post-production of Part Four was concluded at 1am on Friday 21 August.

Tuesday 16 June: As many title sequences as possible for the first two serials of the season were recorded in the afternoon.

Second edits were broadcast of all four episodes. Part One had minor cuts made to it, such as the Doctor wondering why he has "such an overwhelming sense of foreboding" after he examined the Rani's set-up (and the subsequent establishing shot of the Rani's base), and a couple of lines of dialogue between Ikona and Mel. In Part Two, a scene in the Arcade was dropped. In this, the Rani stops Beyus as he takes the buckets to feed the Tetraps and tells him to prepare the final cabinet as she sets the digital display to read 'The Doctor'. Another minor trim was an OB sequence of Ikona looking at the Rani's HQ. Two short scenes were removed from Part Four showing Ikona asking the Doctor's party to rouse his people at the Centre of Leisure, and of Urak in the Spherical Chamber declaring that the Doctor must be apprehended. The opening episode captions were superimposed over the Rani's HQ in Part One, Mel running in Part Two, the Rani removing her wig in Part Three, and the Doctor inside the cabinet in Part Four. The last shot of the Doctor at the end of Part Two did not appear in the reprise for Part Three.

Keff McCulloch worked at night to score the first two episodes because he was working on album for Rose Marie during the day. For the music cue *Future Pleasure*, McCulloch used voice sampling.

Friday 7 August: At 3pm, McCoy, Langford and Greenstreet attended a dubbing session for the OB sequences of Ikona leading Mel along as his prisoner, Mel being rescued from the bubble, and the arrival at the Centre of Leisure.

Wednesday 19 August: A one-minute-40-second trailer produced for the season and scored by Keff McCulloch was shown at the BBC Autumn Season press launch. This showed the Doctor and Mel standing back to back at the holiday camp seen in *Delta* and the *Bannermen*. The Doctor says he needs a holiday and Mel agrees that she has not been on Earth in ages. As they consider "Green fields ... rolling hills ... tranquility ..." a montage of exciting moments began showcasing guest stars such as Ken Dodd, Hugh Lloyd, Brenda Bruce, Elizabeth Spriggs, Stubby Kaye, Kate O'Mara, Judy Cornwell, Richard Briers, Clive Merrison and Don Henderson. The Doctor then says "I don't think we'll bother!" as the bus explodes, then "Let's forget it!" This was then trimmed down to the "Galaxy of Stars" trailer screened on BBC1.

Thursday 3 September: The Radio Times also had a small item headed 'Who's the Real McCoy?' with a colour shot of the Doctor and Mel from *Paradise Towers* to promote the series as part of the Autumn Season.

Thursday 24 September: The letter from Kevin R Boggart (alias the Master) congratulating the BBC on trying to kill the show off was printed in the *Radio Times*.

Tuesday 29 September: On *Open Air*, three children from a school in Cheadle gave their views on the serial; they liked the Tetraps but were less keen on McCoy's Doctor. Nathan-Turner then explained to viewers about the new title sequence and listened to older viewers who claimed that the series had become a pantomime. Calls seemed divided for and against the new series. In the main programme McCoy arrived by TARDIS and – although there were complaints about the time slot and theme tune – responses regarding the new Doctor were positive. Nathan-Turner announced there would be a new season in 1988, and Part One of *Paradise Towers* was previewed in addition to the clip from *Time and the Rani* Part Four.

Thursday 8 October: The *Radio Times* printed letters regarding the serial under the title 'New Doctor Who is the Real McCoy!' Nigel Young of Southport was positive, Jeremy N Barker of Redditch said the show fired the imagination, Michael Proctor of Ware felt McCoy was 'an inspired choice', and S Lancaster of Stoke on Trent praised his 'wonderful performance'. Doreen Edwards of Swanson saw his casting as a continuation of the Doctor's 'senile dementia' which had begun with Tom Baker.

It was Nathan-Turner who realised at the last moment that the photo on the cover of the Target novelisation was upside down. The commercially-available incidental music has subsequently appeared on the CDs *Evolution – The Music from Doctor Who* issued by Prestige in May 1997 and *Music from Doctor Who* from Castle Pulse in July 2002. BBC Worldwide issued the serial on VHS in July 1995 with a cover painting by Colin Howard; a version of Part Four with the correct titles was used.

ABC Australia broadcast the serial from October 1988. The German version, *Terror Auf Lakertya* (*Terror on Lakertya*), was shown by RTL in November 1989 and again in 1993. New Zealand screened it in January 1990. UK Gold screened the serial in episodic and compilation form from November 1994.

In addition to the finished episodes, the BBC Archives retain the first edits of all four episodes (durations 27'00", 27'00", 28'00", 20'00") plus 61 individual recording spools and a one-inch video tape of the computer generated pre-credit effects.

In the *Extras* section, more detail is now possible. Tom O'Leary played Einstein; Cenydd Joenez played Pasteur; Ricardo Mulhall, Lea Derrick, Paul Page-Hanson, Mark Carroll, Ian Durrant and Paul Goddard played Tetraps; Steve Rome, Mike Mungarvan, Joseph Arland, Ross Murray, Russell Brook, Darryl Brook, Paul Cottingham, Oscar Peck, Andrew Woodman, Haydn Andrews, Micky Max, Christopher Mosque, Chris Rainbow, Peter Fenton, Josh Elwell, Philip Babut, James Woodward and Tony White were Lakertyans; David Ian should read Cavid Ian. Ian Durrant, Paul Page-Hansen, Lea Derrick, Ricardo Mulhall and Mark Carroll also played Genii. Tony Randall and Chris Chering played Tetraps, not Genii. Omitted was Andrew Thomas-James as Lakertyan.

Paradise Towers

Where The Streets Have No Name **IAN GARNETH ADVENTS**



In 1986, Doctor Who whiffed like the carpet in a comic shop. Almost every story from *The Keeper of Traken* to *The Trial of a Time Lord* requires the viewer to know something about, or supposedly be impressed by the return, or mention of, an old enemy or monster or some arcane piece of Who folklore.

The Trial was the ultimate extension of this bizarre creative pathway; a story based mainly around elements of a story from 1976, with an added sprinkling of confusion as the Doctor watches events from his personal future, goes off with an assistant he hasn't met yet, and meets the Master and his evil future self at the same time as resolving a plot point from nine weeks before with a wordy pseudo-explanation of scarcely imaginable things that happened off-screen.

And then, suddenly, somebody opens a window, turns on the air-conditioning, squirts lemon disinfectant around with

What is this picture all about? I mean, honestly...

abandon, and we get Season Twenty-Four. It's very peculiar; Season Twenty-Four feels more like Doctor Who than anything since *The Horns of Nimón*, with the eccentric traveller stepping out of the TARDIS for a series of clever, daffy adventures in odd places. But the softness and lack of punch in the execution gives it also a frothy light-heartedness that makes it less like Doctor Who. For the first time, the series really does feel like a children's programme; simply moralistic and sentimental. At the time of transmission, that rather bothered my teenage self – now, having matured into a soppy old thing, I find I quite like it.

Paradise Towers feels like a real new beginning. The Doctor is his old self, tripping over bits of the plot, piecing things together as he bumbles along, cannily defeating Kroagnon by playing on his vanity and rigidity. I cheered (inside) when he played the Caretakers off against their rulebook, a moment of sheer Doctorish magic that feels so right and is very nicely underplayed by Sylvester McCoy. The macho, leaden dialogue of the past few years is gone; Stephen Wyatt's script breezes along with casual linguistic playfulness – wallscrawl, Gulmaries, corporelectroscopy – and great lines like 'Are you ladies in any danger?' 'Only from bits of door flying all over the place!' and 'You can rest assured there will be no cover-up, no cover-up at all!'. There are witty visual gags, like the fluffy slipper in the Cleaner's bin, and the Doctor saying how d'you do to the fountain. And like the next two stories, *Paradise Towers* takes place in the mad *Doctor Who Weekly* comic strip universe that the series itself should have been doing seven years earlier. It even has phones, lifts and drinks machines – real things in Doctor Who again.

Then, a year later, somebody shuts that window again. The dreaded words 'Rassilon' and 'Gallifrey' are heard again. Regularly. The series tries to be portentous and political, and succeeds only in being unintentionally camp. And the Doctor becomes somebody else entirely in a failure of imagination that would see Miss Marple as 'a player of chess on a thousand different boards' just because she always turns up when there's a murder. But just in those three stories, with the central character as the improvising joker from nowhere who stops on to help because it's the decent thing to do, we had the Doctor back again.

ARCHIVE EXTRA



Poor Mel is in for a good roasting!

McKenna was considered for the role of the Chief Caretaker.

Thursday 19 May: Rehearsals took place at the BBC Rehearsal Rooms at Acton.

The broadcast versions of the episodes were second edits prepared between Saturday 4 and Wednesday 15 July.

David Snell conducted the orchestra on series such as *Poirot*, *Frankenstein*, *The Saint* and *The Cider House Rules* rather than writing the scores.

Thursday 1 October: The Radio Times programme billing for Part One also had a black and white shot of the Chief Caretaker.

Thursday 19 November: In the Radio Times, letters about the serial appeared under the title 'Who's best'. J Fisher of Ilford said *Paradise Towers* was 'one of the best for years'

while Christopher Mark Castleton of Cheltenham did not like Sylvester McCoy's Doctor and felt the show should be renamed 'Doctor Whimsical'. A cartoon of Ken Dodd with a Diddy Dalek accompanied this.

The paperback novelisation was reprinted in 1991 with a slightly revised cover, but the same artwork.

ABC Australia broadcast the serial in November 1988, while RTL screened it from December 1989 and again in 1993. UK Gold screened the serial in episodic and compilation form from December 1994.

The durations of the existing first edits are 24'38" (without end credits), 24'12", unknown and 26'30". The archives also retain a total of 36 recording spools for the serial.

DWM 326

Fri 30 Jan 87 *Paradise Tower Part One* commissioned for Mon 16 Feb 87; delivered Mon 9 Feb 87

Thu 19 Feb 87 *Paradise Tower Parts Two to Four* commissioned for Mon 16 Feb 87; delivered Mon 16 Feb 87

Thu 21 May 87 Elmswell House, Chalfont St Giles, Bucks (Ext./Int. Swimming Pool)

Fri 22 May 87 Elmswell House (Int. Swimming Pool)

Tue 4 Jun 87 Television Centre Studio 1: The TARDIS; Square; The Rezzies' Flat; Street; Street Outside Rezzies' Flat; Street; 3rd Floor; Approach to the Lift; 3rd Floor; Inside the Lift; Street; 4th Floor

Fri 5 Jun 87 Television Centre Studio 1: The Rezzies' Flat; Street Outside Rezzies' Flat; Square

Wed 17 Jun 87 Television Centre Studio 8: Street/Stairs; 4th Floor, 3rd Floor, 20th Floor; The Red Kangs' Headquarters

Thu 18 Jun 87 Television Centre Studio 8: Entrance to Lift; 12th Floor, 48th Floor; Inside the Lift; Potassium Street, 35th Floor; Another Street, 34th Floor; Caretaker's Headquarters

Fri 19 Jun 87 Television Centre Studio 8: Street, 111th Floor; Lift Area, 113th Floor; Street, 209th Floor; Street Intersection; Basement; Rezzies' Flat; Inside Passenger Lift

Mon 5 Oct 87 Part One: *Paradise Towers* won a lot of awards back in the 21st Century. It might even be a nice place to live now, if it weren't for the Kangs, the Caretakers, and the strange behaviour of the Mark 7 Megapodic Cleaners...

Mon 12 Oct 87 Part Two: It's an average day in *Paradise Towers*. The Rezzies have their door kicked in, the Kangs are reloading their crossbows and the Caretakers are dying in the corridors.

Mon 19 Oct 87 Part Three: In which the Doctor gets his second chance at the 327 appendix 3 subsection 9 death and Mel finds out whether or not the Muscledbrain really is a scaredy cat.

Mon 26 Oct 87 Part Four: No ball games. No flyposts. No escape.



Kroagnon scours the Towers looking for human filth!

Delta and the Bannermen

Down To Earth **BY LANCE PARKIN**

DWM 184

Sat 31 Jan 87 Serial 7F scene breakdown commissioned; delivered Mon 2 Mar 87
Mon 16 Mar 87 Delta and the Bannermen Part One commissioned for Mon 23 Mar 87; delivered Tue 24 Mar 87
Tue 31 Mar 87 Delta and the Bannermen Parts Two and Three commissioned for Mon 13 Apr 87; delivered Mon 6 Apr 87 (Part Three), Mon 13 Apr 87 (Part Two)

Wed 24 Jun 87 Springwell Quarry, Rickmansworth, Herts (Quarry/Battle Area/Ext Fighter)
Thu 25 Jun 87 Sutton Farm, nr Penarth, S Glam (Open Field/Thicket/Woods)
Fri 26 Jun 87 Psygodlyn Mawr, Hensol Forest, nr Welsh St Donats, S Glam (Pine Forest/Welsh Hillside/Police Box/Lake/Moorland/Crossroads)
Sat 27 Jun 87 Sutton Farm (Ext. & Int. Goronwy's Cottage/Int. & Ext. Barn)
Mon 29 Jun 87 Coed Y Wallas, Castle-Upon-Alun, S Glam (Dell/Bend in Road/Lay-By/Moorland Road/Field)
Tue 30 Jun 87 Majestic Holiday Camp, Barry Island, S Glam (Int. Bus/Int. Bannermen Fighter Flight Deck/Int. Bannermen Fighter 2 Flight Deck/Int. Shangri-La Dining Hall)
Wed 1 Jul 87 Majestic Holiday Camp (Shangri-La Gate/Ext. Bus/TARDIS at Shangri-La Gate/Int. & Ext. Delta's Cabin)
Thu 2 Jul 87 Majestic Holiday Camp (TARDIS at Shangri-La Gate/Shangri-La Putting Green/Ext. Bike Shed)
Fri 3 Jul 87 Majestic Holiday Camp (Ext. Chalet Area/Int. & Ext. Laundry Store/Int. & Ext.

The Doctor tries in vain to repair Ian Levine's smashed telly...



Even when he was on holiday, Gavrok could never quite bring himself to smile for the camera ...



whatever else it is, it's different.

Usually, when someone says that, there's at least a little implied distaste, and this is no exception. I don't rate Delta and the Bannermen as one of the better Doctor Who stories and, although every story has its fans, I'm not being very iconoclastic in saying that. However, while it's not a successful story, it is an important one in a lot of ways. It was different, at a time when Doctor Who was in an endless cycle of diminishing returns. Fans in the mid-1980s focused their dissatisfaction on a number of aspects of the show – its frivolity, the reliance on celebrity guests, the gaudiness of a lot of the design work. Delta and the Bannermen is possibly the nadir of all those things. What fans didn't often complain about was the laziness of the storytelling around this time, the total lack of ambition or experimentation. Here, at least, Delta and the Bannermen isn't guilty.

Doctor Who ran to a strict formula by 1987, and had done so for three or four years. Lengthy and dull TARDIS scenes would be cut with scenes of butch resistance types running away from some threat. The TARDIS would land, save the resistance – which never seem to consist of more than three people, all of whom need another year at drama school and who go to the same hairdresser as George Michael – from the immediate

threat. The Doctor would learn what had happened. This was, invariably, that some villain had taken over a nice planet using an army of between two and four monsters. The indolent general population was usually deluded that the bad guy was helping them, even though they were oppressed and being experimented upon. The Doctor would be captured and spend an extraordinary amount of time locked in a prison cell, wishing he wasn't. The companion would be tied to something and threatened with some experiment. They would escape, then be recaptured again, learning a little more each time about the baddy's evil plan, which was slowly coming to fruition. At the climax, the Doctor would confront the baddy in their control room, overload their doomsday device and blow everything up. The stories had no hint of humour or whimsy, none of the characters showed any warmth or affection. No-one's heart seemed to be in it, and everything was terribly static, with most scenes consisting of a fixed camera pointing at characters standing around. Given that Doctor Who had been taken off the air in 1985 for being in a rut, you'd assume that it would have come back different, but the only real change was that it looked cheaper at a time most TV drama was becoming more lavish.

Andrew Cartmel inherited a first story, Time and the Rani, which is probably the most relentlessly uninspired Doctor Who adventure in the show's history – given that that history includes Colony in Space, that's saying something. From that point, Cartmel would all but abolish scenes set in the TARDIS, and banned any reliance on the Doctor being arrested, locked up and escaping. Scripts started to concentrate a little more on character than event, so we saw Pex's quest for acceptance, and Kane yearning for his lost love.

Delta and the Bannermen goes a little further. It is packed with distinctive characters (potential companion Ray being one of the show's great might-have-beens), who we see falling in love, dancing, having babies, eating, sleeping... not the sort of things Doctor Who is usually packed with. The story is a chase – running gun battles, an escape on a motorbike and lots of explosions make for the fastest-moving story in a long time.

Not all of this originality works. The script is at pains to keep the Bannermen a serious threat among all the colourful nonsense ... then covers them in honey and has them stung by bees. Some of the performances are more overblown than the hurricane that hit southern England around that time. The lack of money leaps out more than usual. But for the first time in a while, some new ideas are thrown into the mix. That counts for a lot. Delta is the first indication that the production team had realised that they couldn't keep doing Who-by-numbers, that they could raise their game. There was life in the old Doc yet ...

ARCHIVE EXTRA

Wanting to get away from Home Counties locations, John Nathan-Turner suggested the South Wales setting as an example to Malcolm Kohll; Kohll had spent holidays on Barry Island and knew the area because his brother lived there. After his initial storyline, he was told to inject more humour into his scripts; Hawk and Weismuller were therefore added as comic relief and tied up with the notion of the USA beating the USSR into space (Sputnik One was launched on 4 October 1957, while the US had success with Vanguard 1 on 17 March 1958 and achieved a re-entry with Discovery 2 in April

1959). Kohll was given revised scripts for Strange Matter and picked up on the Doctor's malapropisms. Delta was created as a strong female heroine who could stand up to the Bannermen, and Kohll was unaware that Ray was considered as a potential companion for Mel. Feeling that the 1950s was a nicely nostalgic period by 1987, the writer researched the hits of 1957 and selected various songs himself. Being a motorcycle devotee, the writer fancied getting a chance to sit on the greatly admired classic cycle the Vincent, and so wrote one into the scripts. Kohll saw Goronwy as

being in tune with nature and the environment, and thus not startled by anything.

The title, Delta and the Bannermen, was a reference to 1950s bands like Tommy Steele and the Steelmen and also parodied the 1980s pop group Echo and the Bunnymen (Delta and Echo both being part of the phonetic alphabet).

Director Chris Clough joined the production in April 1987, with scripts sent out to agents at the end of the month. The casting breakdown for Delta and the Bannermen on Tuesday 28 April



gave an OB period of Saturday 20 June to Wednesday 8 July, and a setting of 1957. On the casting notes, it was noted that Rachel 'must be able to ride a motor scooter', while the Tollmaster was 'A very OTT character ... mixture of a game show host and a pantomime dame.' Goronwy represented the romance and mysticism of Celtic Wales, outlined as 'Rather a Merlin character and a fund of ancient lore'.

Of the design team, set designer John Asbridge was new to the series, costume designer Richard Croft had handled sections of *Mawdryn Undead*, Gillian Thomas had handled make-up on *The Creature from the Pit* and Andy McVean was a recently promoted effects designer.

Before the end of May, a major rewrite was conducted on the serial, with Andrew Cartmel joining Kohll at his flat in Hampstead to block out a heavily revised Part Two.

In the rehearsal scripts dated Tuesday 26 May, the Alien Tollmaster was dressed 'in a spangly jacket and blowing a party razzler. He is grinning from ear to ear.' The scenes at the Tollport originally opened the script, before the action cut to the quarry.

The Chimerons were 'pupa-like' and resembled 'puffy Michelin Men in iridescent green suits, segmented like insects, silvery green skin. Their hair is silver and they have startling blue eyes.' Gavrok was 'an awesome sight with red eyes and a black militaristic uniform. Gavrok has a zap gun slung across his chest and a spear in one hand from which hang the long black pennants of his empire. In the other hand is a curved ram's horn.' Delta was 'a woman in a white combat suit'. Weismuller and Hawk were 'two large Americans'; Hawk wore 'black-rimmed spectacles' and Weismuller had 'a beergut'. Their second scene begins with the stage direction: 'A bare hillside with a police callbox ... The scene should be ambiguous - we don't know whether or not we're looking at the TARDIS.'

The Doctor describes the Navarinos as "squat, hairy beings which resemble artichokes." As a 'big leafy creature' nervously approaches a large arch, other tourists called out "Don't be a scaredy cat!" The whistling creature turns into Murray, 'a chubby figure in a wrinkled bus driver's uniform', and when he pats his coach reassuringly 'a mirror drops off'. On boarding the coach, the script specified that 'Murray puts on a Bill Haley tape for the right ambience. We hear *Rock Around the Clock*'; (*We're Gonna Rock Around the Clock* had first charted in January 1955 and had been re-released several times by January 1957. Keillor was 'a skinny, cadaverous man with black wraparound shades'. In the script, Weismuller refers to Hawk as 'Lex'. Shangri-La was set on the floor of 'a pretty green valley' and Burton was a 'balding man dressed in a florid style'. Billy was introduced whistling *Why Do Fools Fall in Love?* (a hit for Frankie Lyman and the Teenagers in January 1956, covered by Alma Cogan in August 1956) as Delta and Mel enter their cabin; he was a 'handsome young guy, overall, white T shirt showing through and a quiff'. Burton did not speak Welsh in the script. Rachel/Ray arrives on 'a red Lambretta scooter' as a 'rider in black jeans and denim jacket ... [She] is sweet on Billy who hasn't yet noticed she's a girl.' Billy shows his Vincent Black Shadow off to two un-named tourists in a boat shed at the camp; his band

was called 'The Lorells' and the script specified them performing *Singing the Blues* (a hit for both Guy Mitchell and Tommy Steele in December 1956). Out of her biking gear, Ray looked 'very feminine', and at the end of the dance, *Goodnight Campers* was to be sung to the tune of *Goodnight Sweetheart* (a variant of a wartime song sung at Butlins). The first episode originally continued after Keillor's threat to have Billy arriving at Delta's chalet to see Delta walking towards the hideous green baby ...

The script for Part Two described Vinny as 'a crusty Chelsea pensioner, Burton's number two' singing *When the Red Red Robin Comes Bob-Bob-Bobbing Along* (a song written in 1926). Goronwy, whose second name in the script was Jones, was 'a grey haired old man' and *Blue Moon* (an Elvis Presley hit in November 1956) was to be playing on Hawk and Weismuller's car radio. Billy originally takes Delta and her child to some 'beautiful rocky cliffs leading down to sandy beaches'. The script suggested that after Burton rallies his staff, he sinks into his chair, and eats a small bar of chocolate which he takes from his drawer. When Murray roll calls his passengers, they are named 'Adlon - Bollit - Crovassi - Diptek - Ethnon - Frag - Gil - Herret - Jaxos - Keillor'. Mel and Burton are tied back to back on the merry-go-round at the camp, and when the Doctor arrives on the Vincent he wears a 'leather flying helmet'.

In Part Three's script, the substance which Delta feeds her child was called Nutrex, and the scene where the child repels the attacking Bannermen was set inside the cottage. The Doctor speaking Welsh to Ray was not scripted. The jars of honey which struck the Bannermen come 'rolling down towards them from a feed chute hung from the rafters'. While Billy changes in his room, 'A small portable record player has *Gamblin* Man playing'; *Gamblin* Man was a Lonnie Donnegan single in June 1957. Rather than Goronwy's discussion about new life in the Dining Hall, the script had the beekeeper sticking tea cards featuring butterflies into an album while watched by Hawk.

Wednesday 29 April 1987: It was planned to record the opening credits to Serials 7F and 7G on Wednesday 27 May; the titles were *Delta and the Bannermen* and *Dragonfire*.

Saturday 2 May: A recce was conducted by Barry Island, with a second visit on Tuesday 26 May.

Tuesday 5 May: The title of Serial 7F was changed to *The Flight of the Chimeron*, although some of the scripts were still sent out as *Delta and the Bannermen*. Oliver Elmes was informed on Thursday 21 May that the opening titles should read *Flight of the Chimeron* for the title session on Wednesday 27 which was subsequently cancelled.

Monday 18 May: Caroline Mander, Jane Hazelgrove, Sara Griffiths, Sophie Aldred, Melanie Walters, Angela Braby, Helena Mitchell, Cassie Short and Georgia Slone were interviewed by Clough for the roles of Ray and Ace.

John Griffiths of the Forestry Commission was contacted on Tuesday 19 May for permission to record in Hensol Forest on Friday 26 June. On Wednesday 27 May, Nick Kempley of British Tissues was asked to allow a night shoot at his premises on Tuesday 7 July, and South Glamorgan County Council was asked for



How tattifilarious! Ken Dodd is tickled to be the Tollmaster.

permission to record on their property behind Barry Holiday Park from Wednesday 1 to Friday 3 July - with a promise that a flower bed would be replaced after a bus was dropped on it on the first day. On Thursday 28 May, it was confirmed that Majestic Holidays would be used for recording from Tuesday 30 June to Monday 6 July with access to the back gates, the Friar's Road entrance, the main stores, staff ballroom and chalet blocks W to ZB. On Friday 5 June, arrangements were made with Drinkwaterabey Ltd Farm to use Sandwell Quarry (also known as Springwell Quarry) on Wednesday 24 June. Permission was sought on Tuesday 9 June from Mr John David of Penylon Road, near Bridgend to record in a field which he leased from Ewenny Priory on Monday 29 June. Bridgend Police Station was asked if they could suspend rifle and gun practice on Wednesday 17 June.

Tuesday 26 May: Second interviews with Nathan-Turner present were held with Sophie Aldred and Cassie Stuart seen as Ace (Aldred was noted as 'Good'), Sara Griffiths and Georgia Slone as Ray, and Lynn Gardner as either girl. Lynn Gardner was cast as Ray by Thursday 28, but the 'Wounded Chimero' in Part One had not been cast.

Thursday 28 May: Music auditions were held between 2pm and 5pm in the Music Library rehearsal room in the basement of Centre House. To provide the music, Keff McCulloch hired several old friends, with his fiancée and her sister providing the vocals. He was offered the serial shortly after scoring *Time and the Rani*. Nathan-Turner informed McCulloch that it was too expensive to pay for clearances on original 1950s hit, and re-recording them was cheaper.

Tuesday 2 June: Script revisions were sent out to the cast.

Nathan-Turner had seen Johnny Dennis in music hall. For the Tollmaster, the producer approached Christopher Biggins, but his agent indicated that the role was too small and Biggins wanted to play a villain. The role was then offered to Bob Monkhouse, who wanted to play the part but was scheduled to undergo surgery. Brian Hibbard was a member of the Flying Pickets, while Belinda Mayne had been shortlisted for the role of Romana in 1978. Don Henderson had been offered a part on *Time and the Rani* but had not been available; Henderson



The Doctor Who/Poddington Peas crossover was a huge success!

★ Shangri-La Dance Hall/Int. Murray's Cabin)
Sat 4 Jul 87 Majestic Holiday Camp (Int. & Ext. Bike Shed/Ext. Bus/ Roof of Burton's Office/Shangri-La Putting Green/Shangri-La Gate/ Ext. & Int. Burton's



Delta does her best impression of Cally from off of Blake's 7.



Dirty devil: Billy only has eyes for his Vincent.

Office/Int. Billy's Cabin

Mon 6 Jul 87 Sutton Farm (Ext. & Int. Goronwy's Cottage/Int. & Ext. Barn)

Tue 7 Jul 87 British Tissues Hangar, Llandow Trading Estate, Llandow, S Glam (Runway of Space Tollport/Int. Space Tollport Hangar)

Wed 12 Aug 87 Television Centre Studio 3: TARDIS

Mon 2 Nov 87 Part One: It's destination Disneyland and the year is 1959. The Doctor and Melanie are expecting rock 'n' roll, beehive hairdos, 'sputniks and possibly Mickey Mouse. What they're going to get is Delta and the Bannermen.

Mon 9 Nov 87 Part Two: It's 1959. Mel's just discovered some-



Ray gets her hands around a Bannerman's weapon.

was good friends with Clough's wife, Annie Hully.

Thursday 4 June: Clough wrote to Ken Dodd, telling him how delighted he was that Dodd was playing the Tollmaster; Clough had seen Dodd's show at the Hackney Empire a few nights earlier.

Thursday 11 June: A videotape session was booked for Tuesday 16 June to record as many titles as possible as a replacement for the Wednesday 27 May session; at this stage, Anita Graham and Leslie Meadows were credited as 'Tourists'.

Sunday 14 June: Gardner suffered an accident while practicing riding a scooter. Sara Griffiths replaced her as Ray, with scripts sent out on Tuesday 16 June. On Thursday 18, Clough wrote to Gardner saying that she would still be paid and would also be offered a voice-over on *Dragonfire*.

Tuesday 16 June: The main music recording session was held between 10am and 5pm at Lime Grove Music Studios. In addition to *Rock Around the Clock*, *Singing the Blues* and *Why Do Fools Fall in Love?* also recorded was *Mr Sandman* – a tune which charted for both the Chordettes and Dickie Valentine in December 1954.

Friday 19 June: Dyfed County Council gave permission allowing Davina Davies and Marie Williams to take part in the programme.

Saturday 20 June: A read-through was held in Room 202 of the BBC Rehearsal Rooms at Acton. Ken Dodd was only present briefly.

Wednesday 24 June: Recording ran from 9am to 4pm. Stunt arranger Roy Scammell performed two stunt falls, one doubling for Henderson being blasted out of the spaceship and one as a Bannerman. Nathan-Turner and Cartmel were appalled by the make-up job done on the Chimerons, for which Gillian Thomas had cannibalised an old Draconian mould. Henderson came up with the idea of

his men having bright purple tongues (achieved with food colouring) and devised the alien war cry; his idea of having scales on his face was rejected.

Thursday 25 June: Taping ran from noon to 7pm. Mick Roberts of Cardiff loaned the crew a Series C Vincent Rapide and Steib sidecar; only the V-shaped brace betrayed the fact that it was made after 1959. Sylvester McCoy was wearing his spectacles in one scene of the Doctor driving the Vincent across the field. Scenes of the Bannermen arriving and approaching the cottage were recorded along with the scenes with the goats. For this story, McCoy received the question mark brolly which he had suggested, crafted by effects contractor Stan Mitchell. Morgan Deare started out playing Hawk with a Bronx accent, but changed it to that of a Southerner since Stubby Kaye was playing Weismuller as a New Yorker.

Friday 26 June: Recording was scheduled for 9am to 7pm (as with most OB days), covering the early scenes with Hawk and Weismuller (using the TARDIS prop) and the scenes at the lake plus shots on the roads with the convoy. McCoy turned the Vincent over when taking one corner too sharply. The baby used in the picnic scenes cried a lot, and so a doll was used in some shots. Playing the 12-year-old princess was Swansea schoolgirl Carley Joseph.

Saturday 27 June: Recording covered the scenes at Goronwy's cottage and in the Honey Barn. The weather was poor, and not all the sequences for the storming of the cottage were recorded by the end of the day. Nathan-Turner handled a second unit to cover some shots of Delta and the close-up of the butterfly on Goronwy's hand. Amy Osborn, playing the young Chimeron Princess, started to complain during recording.

The two assistant floor managers had to stop traffic on the main road for the scene of the Americans' Morris Minor 1000 arriving. Hugh Lloyd sang *The Honeysuckle and the Bee*, a song written by Albert H Fitz in 1901.

Monday 29 June: Scenes with the Vincent and scooter were recorded on moorland roads through a forest outside Ewenny near Bridgend, with Bonnie Langford getting drenched when the Vincent was driven through a ford. Some close-up shots were done with the Vincent mounted on the trailer used to transport the Morris Minor, which was towed behind a Land Rover. In the afternoon, the scenes at the Americans' camp site were taped, with a larger tent explosion than the crew had suspected. Richard Mitchell recorded some voice-overs on this day.

Tuesday 30 June: Majestic were renovating the camp and allocated the BBC Yellow Camp which had not been modernised; when a few of the crew stayed there one night they discovered an infestation of rats. The old coach purchased by the BBC for £300 was fitted with a fake windscreen and a wind machine was used on these scenes; after production it was sold to BBC Enterprises to use as an outdoor exhibit, perhaps at the Longleat exhibition. Also recorded were the Bannermen ship scenes (the set built in a service tunnel in the holiday camp) and material in the Dining Hall.

Wednesday 1 July: The arrival and destruction of the coach was recorded along

with all its other scenes. With the crew running ahead of schedule, several other scenes were pulled forward including the scenes outside the TARDIS (planned for Thursday 2) and some of the chalet scenes, including Billy's arrival (scheduled for Monday 6).

Thursday 2 July: The main Bannermen attack on the camp was continued from the previous day, along with the Doctor's confrontation with Gavrok (where McCoy had problems with his lines) and Billy and Delta departing in the spaceship. Since the roundabout was being used by holidaymakers, Mel and Burton were tied up in Yellow Camp instead.

Friday 3 July: Following some scenes in Yellow Camp, the scenes in the laundry room were recorded; Hibbard suggested using his false teeth as Keillor's transmitter. Nathan-Turner's dog, Pepsi, appeared as Burton's dog at Clough's request. Although neither Henderson nor Dodd were required for recording, both attended and donned costumes to pose with the stars of the show for a press photocall in the car park; Dodd had even brought various props with him. The day concluded with material set in the dance hall where David Kinder and the musicians mimed to pre-recorded tracks. Recording was attended by Hugh Lloyd's wife, Sian Davies, who wanted to be an extra for a day so that she could write an article about her experience; Equity arranged this, but the piece was never published. Recording was covered by a crew from BBC Cymru's *Wales Today* and Elwyn Thomas interviewed McCoy, Nathan-Turner and Stubby Kaye; the two-minute item was broadcast that evening. The copy of the *Eagle* comic read by Murray was Volume 10 No. 10 dated 7 March 1959.

Saturday 4 July: The scenes in the bike shed were taped along with the defeat of the Bannermen. Kaye had difficulty in tying knots in one scene, while McCoy was struck by some minor debris from an explosion. Nathan-Turner also directed McCoy and Langford to record linking material for a special trailer to the season on the camp's putting green. Recording then continued with the scenes in Burton's office, and the scene in Billy's Cabin (Delta's Cabin, redressed) which had been scheduled for Monday 6. Recording at the camp completed a day early at 5pm and a party was held in the ballroom. McCulloch's band provided the music, and McCoy did his 12-foot knicker elastic routine with Henderson.

Monday 6 July: The original plan had been to record the scenes in Billy's Cabin, Delta's Cabin, Murray's Cabin, and outside the Laundry Store and Dance Hall, but these had already been completed. This allowed a return to Sutton's Farm to complete the Honey Barn shots and some of the material with the cycles. The same day there was extensive press coverage from the photocall. 'Daddy's due for a zapping in Dr Who saga at Barry' was the piece in the *Western Mail*, with Dodd saying he wanted to do a long death, 'Who Ticked I Am!' was the title of pieces in *The Star* and *The Sun*, while 'TV doctor will be the death of me, says Ken' appeared in the *Daily Express*.

Tuesday 7 July: Recording was scheduled from 10pm to 4am and rehearsals were covered by a film crew from *But First This ...* McCoy felt that Dodd tackled his confrontation with the Bannermen wrongly, but respected

the comedy legend too much to tell him. Dodd's death scene was cut short, being filmed just before dawn, and the guest star ad-libbed material as the passengers boarded the coach ("Welcome aboard sir! I see you've bought your bulldog with you!" to a man about his wife). There were problems with the crane lifting the coach up off the ground. Henderson suggested to the production team that a sequel could be written with him playing Gavrok's twin brother. While in Wales, the crew worked on an item for Sports Aid which was due to feature on *It's Wicked!*.

The model TARDIS seen in the film sequences had been built by visual effects assistant Mike Tucker for *The Trial of a Time Lord*. The two-foot long model coach was made by assistant Andrew David. Visual effects designer Andy McVean suggested changing the Bannerman fighter to a troop carrier; Tucker made the model which was recorded at the Visual Effects Workshop during post-production.

Wednesday 15 July: The title of the serial was still *Flight of the Chimeron*.

The episode number was superimposed over a shot of the Bannermen on the ridge for Part One, Keillor entering the laundry room on Part Two and a shot of Gavrok for Part Three. Second edits of Parts One and Three were broadcast, with a third edit of Part Two. At the start of Part One, the missing opening TARDIS scene had the Doctor commenting on how in some galaxies, tollports like the one they are approaching spring up like mushrooms, but Mel is concerned that there are no landing lights on. The Doctor looks for five credits for the toll, but finds their kitty is empty, and suddenly realises that Mel is right. The end of the meeting with the Tollmaster was cut: after Mel pleaded to take the holiday on Earth, the Doctor agreed that a week's holiday with 'a large dose of tranquility' was what they needed. The opening scene with Weismuller and Hawk was cut; in this, the pair collected their red alert message in an aluminium can hidden in a tree at the roadside. The end of the scene where Gavrok contacted the fleeing Delta was cut to remove the Tollmaster's radio message. The scene where Weismuller heard on the phone about the rogue satellite lost him telling Hawk that 'the Pres' wants it found before 'enemy powers' get hold of it; the two men know that if they don't screw up on this one, they can get promotion and go home. When Mel and Delta settled in, Mel told Delta not to be upset because they weren't at Disneyland, but Delta is more concerned about checking her zap gun. The end of the scene where the Doctor met Billy was cut to remove the Doctor saying he has a spare Quarb on the TARDIS. After Ray left the group by the bus, the Doctor commented how fond of Billy she seemed, but the youth says she is "like a little sister". As they prepare for dinner, the Doctor says he used to have a sonic screwdriver. The scene of Billy showing his Vincent off to a mystified Adlon and Bolit was removed, as was the end of the dining room scene where the Doctor asked Mel to bring Delta to the dance. Some lines of dialogue from the closing scenes were cut in which Keillor described himself to Gavrok as "a soldier of fortune".

Part Two lost a short piece with Mel going to sleep in the chalet, as well as some of the dialogue with Billy and Delta out together, such as Billy saying that he would like to "soar up



into the sky." A piece with Mel catching the Quarb crystal when it slipped from Murray's fingers was cut, along with some short elements of Ray and the Doctor's search for Delta. A scene in which Murray did a roll call and discovered Keillor was missing was dropped, along with the subsequent shot of Keillor's smoking shoes. An exchange in which the Doctor confirmed to Delta that those on board the coach were dead was removed, along with similar dialogue as the Doctor confronted Gavrok.

Part Three was trimmed to remove the Doctor's instructions when his party returned to the camp, Hawk's amazement that he was zapped by a call box, a scene of the Doctor and Billy mounting the speaker on the roof, Gavrok marching into the camp, some of the Doctor's dialogue about Billy's metamorphosis, a scene with the Doctor watching Billy load up the Vincent with biking equipment to give to Ray, and the final scene of Delta, Billy and the girl departing in the Bannermen ship.

Monday 31 August: The five-minute report on the final OB day was broadcast in *But First This ...* at 9.05am.

Tuesday 15 September: The serial had been renamed *Delta and the Bannermen*.

Saturday 19 September: *The Sun* promoted the forthcoming story with the article 'Doddy's tickled to death'.

Monday 21 September: Kinder recorded additional music for the serial at Lime Grove Music Studios between 10am and 1pm; the vocals were *That'll Be The Day* (a hit for the Crickets in September 1957 and reissued in January 1958), *It's Only Make Believe* (a Conway Twitty hit from November 1958 which was not used in the finished programme), *All I Have to do is Dream* (an Everly Brothers hit from May 1958), *Who's Sorry Now?* (which Johnny Ray and Connie Francis had chart success with in February 1956 and April 1958 respectively), *Only You (And You Alone)* (which charted for the Hilltoppers in January and August 1956 and for the Platters in September 1956, December 1956 and March 1957), *Lollipop* (released by the Chordettes in April 1958 and the Mudlarks in May 1958) and *Wake Up Little Susie* (a hit for the Everly Brothers in November 1957 and the King Brothers the



following month, again not used in the finished show). McCulloch also provided just over 26 minutes of original incidental music.

The press screening took place at BAFTA in Piccadilly, where Nathan-Turner was cross to see a lady journalist snorting derisively at the Chimeron make-up.

Saturday 31 October: *The Daily Mirror* promoted the story with 'A Doddy Fizz for the Doc', quoting Ken Dodd.

Saturday 7 November: *The South Wales Echo* ran a feature on the serial entitled 'Stars guest with Doctor'.

Kohl had written his novelisation by October 1987. This was reprinted in November 1991 with a slightly revised cover, but the same artwork. The commercially available incidental music has subsequently appeared on the CDs *Evolution - The Music from Doctor Who* issued by Prestige in May 1997 and *Music from Doctor Who from Castle Pulse* in July 2002. BBC Worldwide released the serial on VHS in March 2001 with a photo-montage cover.

Saturday 8 October 1988: Out-takes from the serial were screened in the Clown Court section of *The Noel Edmonds Saturday Roadshow*, with McCoy recording a special item as the Doctor to introduce them.

ABC Australia broadcast the serial in November 1988. RTL broadcast a German

Top: The Bannermen. Don't they look stupid?

Above: Goronwy - far more than just a beekeeper?

thing very interesting about the life cycle of her new friend and the Doctor has been cornered by an alien bounty hunter wearing blue suede shoes.

Mon 16 Nov 87 Part Three: The Doctor and Melanie are on holiday in the 1950s. The guitars are red, the suede shoes are blue and the Bannermen Warfleet is out for blood.

Weismuller and Hawk enjoying their visit to Wales. In England.





Billy and Mel learn Delta's secret ... she's the Chimeron Queen!

edition entitled *Delta und die Bannermänner* in December 1989 and during 1993. In this version, at the end of Part Three most of *Here's to the Future* was replaced by *Who's Sorry Now?*.

The New Zealand screening was in February 1990. UK Gold screened the serial in episodic and compilation form from December 1994.

In addition to the finished shows, the archives hold first edits of all three episodes (32'28, 27'07", 24'38") and a second edit of Part Two (24'33") plus a total of 63 recording spools and the mute 35mm film inserts.

In the Cast section, Ralph Samins should read **Ralph Salmins**, **Jessica McGough** was billed on the closing credits as *Young Chimeron* (along with **Amy Osborn**) and in the *Radio Times* as *Baby Chimeron*, **Laura Collins** was billed on the closing credits as *Chimeron Princess* (along with **Carley Joseph**) and in the *Radio Times* as *Young Chimeron*.

In the Extras section, **Ross Murray** was booked but not used, **Russell Daymond** should read **Russell Diamond**, **Darrell Brook** played a *Bannerman*, **Bill Malin** and **Jeremy Davies** played *Chimerons*, **Bob York** should read **Rob York**, **Ross Garrett** should read **Ros Garrett**, **Eric Goldin** should read **Eric Goldini**, **Terry Jones** played a *Redcoat*. **Russell Brook**, **Ian McClaren**, **Patrick Edwards** and **Tim James** did not appear. Omitted were **Roy Scammell** as *Stunt Bannerman/Stunt Double for Gavrok*, **Sian Davies** as a *Holidaymaker*, **Gary Townsend**, **Johnny Darrell**, **Alan Thomas East**, **Kim Stone**, **Margaret Davies**, **Delyth Evans**, **Gabriella Nicholson**, **Ros Garrett**, **Andrea Thompson**, **Debbie Doyle**, **Sandie Lee**, **Stella King**, **Susan Baker**, **Valerie Graham**, **Margarite Richards** and **Colin Galton** as *Bus Full of Campers*.

Dragonfire

I Still Haven't Found What I'm Looking For

BY ALISTAIR MCGOWAN

WDM 255

Mon 9 Mar 87 Serial 7F scene breakdown commissioned for Mon 23 Mar 87; delivered Mon 23 Mar 87
Thu 2 Apr 87 *Dragonfire* (7F/7G)
Part One commissioned for Mon 6 Apr 87; delivered Wed 8 Apr 87
Mon 13 Apr 87 *Dragonfire* (7F/7G)
Parts Two and Three commissioned for Tue 14 Apr 87; delivered Mon 13 Apr 87 (Part Three), Thu 16 Apr 87 (Part Two)

Tue 28 Jul 87 Television Centre
Studio 1: Freezer Centre; Cryogenics Chamber
Wed 29 Jul 87 Television Centre
Studio 1: Cryogenics Chamber; Restricted Zone; Freezer Centre; Nosferatu Flight Cabin; Kane's Control Room; Ace's Quarters
Thu 30 Jul 87 Television Centre
Studio 1: Freezer Centre (remount); Refreshment Bar; Upper Docking Bay; Kane's Control Room; Lower Docking Bay
Wed 12 Aug 87 Television Centre
Studio 3: Alien Chamber (insert); Kane's Control Room (insert); Gantry Area C; Ice Face; Gantry Area A; TARDIS Control Room; Gantry Area D
Thu 13 Aug 87 Television Centre
Studio 3: Alien Chamber; Black Area I; Crystal Passage C; Ice Garden; Crystal Area B;



o you mind? This is the real McCoy, this is!' Of course Glitz, via an improvised jape by Sylv and Selby, is referring to the treasure map Kane has worked into the conman's grubby digits, rather than any crystallisation of the era's style. *Dragonfire* is an unwitting halfway house, only important in retrospect for introducing Ace and thus stumbling across a new impetus.

Dragonfire finally jettisons Mel and with her the taint of the troubled Colin Baker years. A one-dimensional 'character' from a cynical fag-packet outline by a jaded Season Twenty-Three JNT, one feels sorry for Bonnie Langford. The actress joined *Doctor Who* to escape Violet Elizabeth Bott, her 1970s child star alter-ego from *Just William*, only to find her reinforced via ginger curls and constant thewearing. It's great to see that paired against the slightly more naturalistic Ace, the squeaky, sexless ragdoll is finally replaced with a bright and intelligent young woman in something approaching real 1987 fashions, with Langford's performance ratcheted down a few notches so as not to overpower Sophie Aldred.

While Ace was outwardly recognisable from mid-80s London it would however be wrong to see her as 'realistic' or 'gritty' in *Dragonfire*. Here she's made of just slightly thicker,

A Stellar performance! One of *Iceworld's* sweeter inhabitants meets a hideous monster. You can see the punchline coming, can't you?

more fashionable cardboard than Mel – she may be street tough on the outside but deep down is as whimsical a notion as her inspiration, Dorothy Gale from *The Wizard of Oz*, as much a little-girl-lost as Alice in *Wonderland*.

Ace's journey is the core of *Dragonfire*, her black joke existence the heart of the tale. The idea that she has been blasted across the universe from her drab life working in a London fast food joint to waitressing in the café of an intergalactic Farmfoods is superbly, bleakly comic. Adolescent, sullen and bored, her joy at the arrival of dangerous adventure is what this story's really about.

There's solid *Doctor Who*-ey stuff elsewhere but perhaps intentionally none of it is strong enough to overpower Ace's story. The backstory of a doomed love affair between Belazs and her ice vampire is reduced to one throwaway line (perhaps a casualty of the new three-part format?) and the key turning points are all familiar rather than revelatory: the friendly monster idea harks back to *Galaxy 4* or *Frontier in Space*; the villain's lair as spacecraft is reminiscent of *State of Decay*; the pay-off that Kane's world is dead and oblivious to revenge was the punchline to *The Hand of Fear*. Most of Season Twenty-Four is spent schizophrenically flitting between fringe theatre workshop experimentalism and knockabout Simon and the Witch comedy in successive scenes and *Dragonfire* can be similarly uneven. Glitz shows furious remorse at the destruction of lives aboard the *Nosferatu* but within minutes everyone seems to have forgotten this massacre of innocents.

So with Ace placed centre stage it's a shame that her story doesn't come off. One of the worst things about *Doctor Who* was that it was based on contingent planning (a posh way of saying made up as they went along). While Ace – Alf as originally conceived by Andrew Cartmel and Nathan-Turner – was devised as a try-out companion, it was only as the end of recording loomed that Ace and Aldred were finally rubber-stamped in preference to easygoing Valley girl Ray from *Delta and the Bannermen*. Now, instead of Ace's journey reaching a satisfying and meaningful end – to embark on a life of thrills and spills with Glitz – the character arc falls flat amid rewrites on BBC canteen napkins and Ace's destiny is handed down to Mel, undermining the whole adventure. The rewritten conclusion just about hangs together since Ace finds her excitement and adventure after all – only with the Doctor not Glitz.

One of the best things about *Doctor Who* was that it was based on contingent planning. *Dragonfire's* loss is the series' gain – Cartmel would help to realise the potential of his and Briggs' fairy tale creation in subsequent episodes, adding depth to create a companion who would come to define the era.



Sabalom Glitz encounters the real McCoy.

ARCHIVE EXTRA

Although he had been given the character outline for Alf, Ian Briggs had been told not to write this new companion into *Dragonfire*. However, he liked the character and it fuelled his imagination in creating Ace.

In the script for Part One, Briggs also made a comment about the guards' weaponry, 'Note: Throughout, guns are of the pulse-beam variety, not continuous beam. And the pulses explode on impact'. In Part Two's rehearsal script, Ian Briggs described the Creature thus: 'It's tall and skeletal with grey-white membranes ... doesn't look like an organic creature at all. Its head is unnaturally large and is quite different in shape and orientation from the vertical oval of humans. Two narrow beams of fire radiate from its eyes ...' Later when the dragonfire is revealed: 'The Creature begins to unfold the sheath of its head. Beneath, it reveals its skull – a glittering structure of gemstones, gold, platinum and other unknown metals. There seems to be a fire burning within the lattice'. In the scene where Eisenstein and Bazin removed the creature's head, Briggs' script asked: 'Should we actually see this? It may be better kept out of shot'. Originally, the creature was referred to as a bio-mechanoid almost from its first appearance but this was shifted back later into Part Two. Mel commenting on how the TARDIS is dimensionally transcendental was also a later addition.

Tuesday 28 April 1987: The casting breakdown described Hess as an 'Ice Dracula', while the child was possibly to be named 'Joanne'.

Wednesday 6 May: It was noted that some of Part Three was being rewritten by Briggs who hoped to deliver it by Monday 11 May.

Friday 29 May: Ronald Lacey was sent a script and offered the role of Hess after director Chris Clough met him at the funeral of Ian Hendry. The role was also offered to David Jason and John Alderton, both of whom were unavailable.

Scripts were sent out to the cast in mid-June. Lesley Nicol was originally cast as the Customer.

Thursday 16 July: Rehearsals took place at Room 202 at Acton. During rehearsals, the comic dialogue between the Doctor and Arnheim was extended with material from page 249 of *Doctor Who: The Unfolding Text*, an academic text book written by John Tulloch and Manuel Alvarado in 1983. The dialogue – 'What do you think of the assertion that the semiotic thickness of a performed text varies according to the redundancy of auxiliary performance codes?' – referred to Keir Elam's 1980 work *The Semiotics of Theatre and Drama*.

Sophie Aldred suggested that Ace should carry a small bag, but ended up with a large rucksack – which meant that people were always asking her to carry things on location. She also asked for a large pocket to be sewn in Ace's jacket to hold cans of Nitro 9. In studio, Aldred met two of the three girls which Briggs had based Ace on; one of them, Joanne, had actually blown up part of her school's art room by accident.

On the first studio session, recording ran from 2.15pm to 4.30pm and then from 7.30pm to 10pm each day. On the second, the schedule was from 2.30pm to 6pm and then from 7.30pm to 10pm.

Thursday 30 July: Anderson was the only character in the rampage sequences to have a body hit effect on him because of time constraints in studio.

Monday 3 August: One of the reasons that the final TARDIS scene was rewritten was that McCoy wanted a better goodbye speech for Mel. Because Ace had been inspired by Alf, Briggs signed a waiver to her making the rights over to the BBC.

Thursday 13 August: Aldred's press call was held in the drizzle of the *Blue Peter* Garden at 10.30am.

Friday 14 August: A wrap party for the season was held in basement room B209 with a bouquet of flowers for the departing Bonnie Langford.

A list of props used by the series held by John Nathan-Turner was compiled; this comprised a stethoscope, the TARDIS Type 40 Handbook, a black diary, a magnet, the Doctor's eyepiece, the TARDIS keys, a magnifying glass, a propelling pencil, the TARDIS tool box, an umbrella, the Master's TCE, Sil's food dish, Sil's hand mirror and Ace's rucksack.

The revised character outline for Ace was 'A very streetwise, athletic, snappy 18-year-old girl from Perivale. She's bright and sparky, is good at Chemistry and has a ready wit. Can turn her hand to anything and shows no fear. Is used to looking after herself.' Briggs had an idea for another story about Kane's background.

Two days model filming took place at the Visual Effects Workshop. Visual effects designer Andy McVean designed Iceworld, but a lack of time meant it was made by outside contractor Derek Hendon Associates. Visual effects assistant Mike Tucker made the *Nosferatu* model, with assistant Alan Marshall making a duplicate for its explosion.

The opening episode numbers were superimposed over a shot of Glitz's crew marching in on Part One, Ace and Mel in the tunnels in Part Two and the Dragon's head opening in Part Three.

Sunday 25 October: Lynn Gardner recorded her speeches as the announcer at the cypher dub studios of Television Centre at 11.30am; she had been sent the speeches five days earlier.

At the playback of the serial, Andrew Cartmel was dismayed when the Head of Drama went out to make coffee and missed the 'semiotic thickness' sequence.

Second edits were shown of all episodes.

Monday 7 December: Ten calls from viewers were logged at the BBC following Part Three's transmission; six felt that the shot of Kane melting were too horrific for the show,



one thought the serial was great, one found it childish, one did not like the time slot and one was glad that Langford had gone.

Friday 18 December: Dominic Glynn was commissioned retrospectively to score the serial. On this story, Glynn had used a sampler to capture sounds from a vast church organ in Beckenham, and also his niece's toy drum for some of the ice music.

An Audience Research report on the season revealed that *Delta* and the *Bannerman* was the most enjoyed serial (61%) followed by *Time and the Rani* (59%) and *Paradise Towers* (57%). Overall, 46% felt McCoy played the Doctor well but only 34% felt Melanie was well played; 'Neither the new Doctor nor Mel were popular' commented the report. The show's slot pleased fewer viewers than the previous year (only 53%). 46% wanted a further season while 28% did not, and 30% liked 'nothing' about new series. However, 'Sophie Aldred [playing] Ace, was given a more positive reaction than either Mel or the Doctor'.

ABC Australia broadcast the serial in November 1988, New Zealand's screening was in February 1990, with RTL's screenings from January 1990 and during 1993.

The cover of the VHS release was painted by Bruno Elattori. The paperback novelisation was reprinted in October 1991 with a slightly revised cover, but the same artwork.

Mute 35mm film also exists for the model sequences.

In the *Extras* section, further clarification is now possible: Ian Johns, Christian Fletcher, Noel Drennan, Barbara Russell and Penny Cole were Customers; Miles Ambrose, Olwyn Atkinson, Carolyn Christie, Julie Ann Wood, Linda Kent, Harry Klein, Eric Lindsay, Maggie Lynton, Bill Malin, Stuart Myers and Denise Powell were Refreshment Bar Customers; Andrew Hunter and Gloria McGuire were Customers at Freezer Centre and not Mercenaries. Omitted were Chris Andrews, John Baker, Simon Brown and Keith Harvie who also played Customers and Mike Tucker as Double for the Doctor's Legs.

"And if you show this at any of Iceworld's freezer centres, you get 20% off fish fingers."

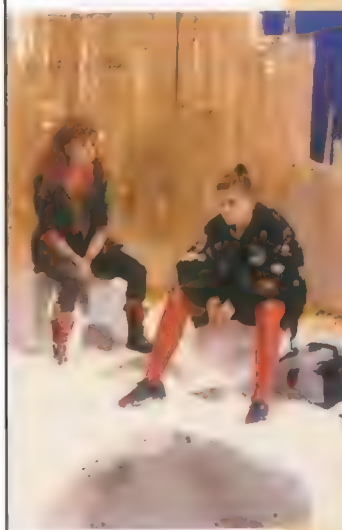
Crystal Passage D; Gantry Area F; Gantry Area K; Ice Face (Flat Area)

Mon 23 Nov 87 Part One: The trading colony of Iceworld has a teenage waitress called Ace, a dodgy dealer named Glitz, legends of treasure, rumours of a dragon and a proprietor with a body temperature of minus 193 Celsius. The Doctor and Mel are in for a cool reception.

Mon 30 Nov 87 Part Two: There are frozen mercenaries, stimulating philosophical discussions, a lost umbrella and a dragon for the Doctor to overcome ... providing he survives the cliffhanger.

Mon 7 Dec 87 Part Three: In which Ace and Doughnut run out of Nitro-9, Bazin and McLuhan go after an ANT in the lower sectors and the Doctor finally gets to meet Mr Kane.

Worlds apart ... As Melanie decides to leave the Doctor, Ace joins him on his travels.





Doctorin' the Tardis

Take the Daleks, the Cybermen, a giant Bertie Bassett, a sinister circus, and a sprinkling of mystery, stir well, and enjoy the highest viewing figures for a fair few years and a number 1 single! As the show turned 25, things seemed on the up. Andrew Pixley investigates a very happy anniversary for the Doctor ...

Doctor Who fans with SuperChannel could celebrate the arrival of the silver anniversary year with another doctored omnibus; *Revenge of the Cybermen*. Producer John Nathan-Turner was hard at work to devise another new project to move on to after the anniversary season. He and his script editor, Andrew Cartmel, had spotted a book with great potential as a Sunday evening drama series, and a pilot script was being developed by Ian Briggs. Another project in development was a play about fanaticism by Stephen Wyatt, while Nathan-Turner wanted to revive the 1960s soap opera *Compact* in an updated format as *Impact*. There was still discontent from within the ranks of fandom. On Monday 4 January, Gary Levy of DWB responded to the BBC solicitors, refusing to apologise for the article about Nathan-Turner the previous year and stating that the piece was based on fact.

By the belated Christmas party for cast and crew in early January, the production team had commissioned all four scripts for the coming season and booked all three directors. Ben Aaronovitch's Dalek serial, *Nemesis of the Doctor*, would enter production first, followed by Stephen Wyatt's sinister circus tale *The Greatest Show in the Galaxy*, and then the two three-part stories would be made back to back as with the previous year; these were Kevin Clarke's anniversary Cyberman story *The Harbinger* (which would be made on location), and then Graeme Curry's studio-bound tale which had reverted to its original title of *The Happiness Patrol*.

American conventions continued such as *Ode to the Time Lord* and *Master in Washington DC* from Saturday 9 January to which Jon Pertwee was an invited guest. On Monday 11 January, McCoy turned up in costume as the Doctor on the BBC1 regional news programme *Look North* to promote a science-fiction course being run at Wakefield College.

Cartmel arranged for Sylvester McCoy and Sophie Aldred to meet up with the writers and directors at a Shepherd's Bush café on Wednesday 13 January so that they could discuss their characters; the one thing that Aldred really wanted to do in the series was ride a motorbike (which she did in real life). She also talked about Ace at greater length with Briggs. Aldred was still working on *Corners*, and on Friday 15 filmed a report with Keff McCulloch at the studios of MBF Records where the composer discussed his new arrangement of the Doctor Who theme tune.

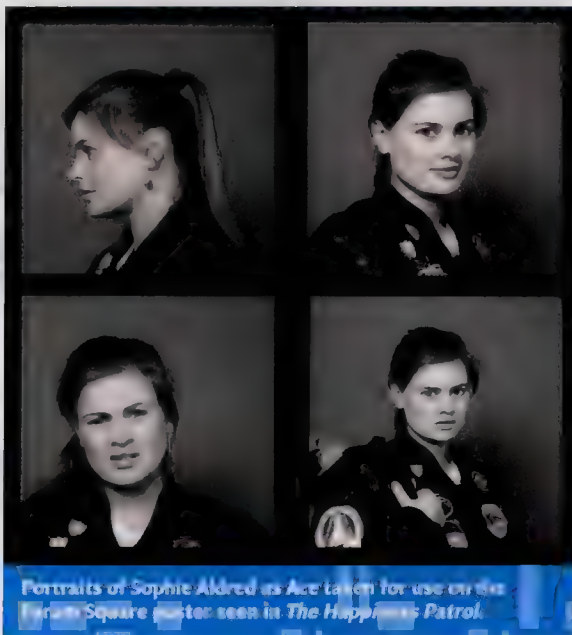
At BBC Wales, production assistant and Doctor Who fan Russell T Davies donned a Cyberman outfit on Tuesday 19 January as part of the *Why Don't You ...?* item on Doctor Who fandom which had been filmed in October. Reports in January suggested that Coast to Coast in fact had an option to make two further films beyond *Doctor Who - The Movie*, which they planned to start shooting in April - first in Ireland and then in Lanzarote, followed by summer work in the UK. John Cleese was hotly tipped to star - the producers now having ruled out using a television Doctor - with Caroline Munro playing a Romana-type companion in Mark Ezra's screenplay. The budget was set at \$14 million, and Peter Litten and George Dugdale had been trying to secure a distributor in Los Angeles for a Spring 1989 release. There would be lots of action and new villains, plus a full orchestral score and a lavish TARDIS set. Nathan-Turner was now acting as a consultant on the project, and took a holiday in Honolulu and Florida at the start of February.

A new range of Doctor Who toys was due to be unveiled at the British Toy Fair at Olympia; railway model manufacturer Dapol aimed to issue a set of figures including the new Doctor, Mel, a Tetrap, a green Kg, a TARDIS and a five-sided console. Gift sets, play suits and replica Louis Marx toy Daleks were also planned by the company. Blue Peter presenter Mark Curry could be seen dressed up as a Cyberman during a visit to the BBC Wardrobe department on Monday 1 February, and on Wednesday 3, *Points of View* had a letter from a viewer who wanted some Doctor Who repeats. McCoy turned up in the 73 of a Kind sketches on *A Night of Comic Relief* on Friday 5 February.

By February, Johnny Byrne, who had written for the series earlier in the decade, was asked to redraft Ezra's outline for *Doctor Who - The Movie*. VAT issued plagued the DWAS, forcing cutbacks to the newsletter *Celestial Toyroom* and a membership limit of 2000 being set. Aldred visited a Doctor Who exhibition near Salisbury and *Doctor Who - The Underwater Menace* was the first WH Allen hardback to carry one of Alister Pearson's paintings.

Open Air confirmed to BBC1 viewers that the Daleks would open the new season on Wednesday 17 February, and Aldred's item on Keff McCulloch was shown in *Corners* on Friday 19. Also on Friday 19, a meeting was held at the BBC in which Nathan-Turner stressed that designers on the show would have to stay within their allocated budgets; a memo reiterating this was sent to the Visual Effects Department on Monday 22. On Thursday 25 February, Mark Shivas was announced as becoming the new Head of Drama Series

SOPHIE ALDRED WAS DELIGHTED AT THE WAY ACE WAS NOW BEING WRITTEN, AFTER SOME INITIAL WORRIES ON 'DRAGONFIRE'



and Serials, while on Sunday 28, Cilla Black used a TARDIS telephone on her LWT show *Surprise, Surprise*, a luxury item being made in Europe.

The London radio station LBC saw Steve Allen talking to Ian Levine on Saturday 5 March, with the guest expounding on the damage which he felt Nathan-Turner had done to the series. The same day, Aldred was a guest at ChaosCon held at London's Imperial College. Having seen the first scripts for *Remembrance of the Daleks* (as *Nemesis of the Doctor* was now known), Aldred was delighted to find how well Ace was being written for, after some initial worries during *Dragonfire*. On Tuesday 8 March, Peter Pegrum, the Head of Visual Effects, emphasised the budgetary memo to his staff.

Following the departure of Olla, Issue 135 of *Doctor Who Magazine* saw the comic strip Doctor coming up against another Marvel UK character in the form of Death's Head during the story *The Crossroads of Time*. John Freeman was now

taking over as the editor and bringing a new approach since he was a Doctor Who fan and a former DWAS member. Jo Thurm of WH Allen announced that after publication of *Doctor Who - The Smugglers* in June, there would be no further hardback editions of the novelisations released in advance, but that *Doctor Who - Paradise Towers* would appear in both hardback and paperback in December. The company was also to reissue earlier paperbacks in double-bill format via their Star Books imprint, and obtained permission from Terry Nation for writer and devotee John Peel to novelise his 1960s Dalek serials.

The TARDIS appeared briefly in the background of Channel 4's historical sitcom *Chelmsford 123* on Wednesday 9 March. The schools programme



The filming of *Remembrance of the Daleks*. Above: John Scott Martin clammers into position during filming in Southwark. Top right: filming the Dalek shuttle in the playground of St John's school. Bottom right: The Daleks have landed!

Science in Action on BBC2 on Monday 14 saw visual effects designer Mat Irvine discussing monsters like the Silurians on the edition *Great Stuff*. The next day, a clip from *Time and the Rani* Part Four was used to illustrate the effect of television on children in *Panorama*.

Aldred completed her work on 26 editions of *Corners* at Milton Keynes on Monday 21 March. A new issue of DWB was published on Friday 25 March, announcing an end to Operation Who with the triumphant news that Nathan-Turner would be leaving the series at the end of the current season.

By now, Byrne had completed a revised movie narrative involving a renegade Time Lord and a chase through time. Munro was now to play Cora, a Gallifreyan TARDIS engineer, and the film was set to open at Easter 1989 since a US distributor was now interested. The *Why Don't You ...?* item was broadcast on Thursday 31.

Rhearsals began again on Monday 28 March, with a now clean-shaven Nathan-Turner in charge.

It was now that a firm bond of friendship formed between McCoy and Aldred, who had barely seen each other since the previous summer, although Aldred visited her co-star backstage at *The Pied Piper*. The two shared the same sense of humour, were down-to-earth non-theatrical performers, and had experience of fringe and children's theatre. Aldred also quickly realised that her patience helped to support McCoy when he was under pressure. Both were delighted with the new scripts; McCoy felt far more confident now he was playing a more dangerous Doctor.

Recording for the season began with OB work in London on Monday 4 April. The show was now being recorded in Nicam stereo which Nathan-Turner and sound supervisor Scott Talbott had pressed for; various other shows such as *Wogan* and *EastEnders* were also being tested in this way from the Crystal Palace transmitter. Following a rerun of *Revenge of the Cybermen*, SuperChannel rested *Doctor Who* from Sunday 10 April. McCoy spent part of his Sunday off at a Royal Gala being held at Sadler's Wells for the King's Head Theatre Club. The following day, one of the new Daleks appeared with visual effects designer Peter Wagg when *Open Air* presenter Janet Ellis paid a visit to the BBC Visual Effects Workshop. A photocall for McCoy, Aldred and the Daleks was held on Monday 12 April, generating coverage in the *Daily Express* ('Who's dunit! Doctor and Daleks win TV reprieve'), *Daily Telegraph* ('BBC Saves the Daleks from Extermination'), *Daily Mirror*, *Sun* and *Star* the next morning.

McCoy recorded an appearance as the Doctor singing *An Actor's Life for Me* at the Children's Royal Variety Performance held at the Victoria Palace Theatre on Sunday 24 April; this was then broadcast on BBC1 on Monday 2 May, just before OB work got underway on *The Greatest Show in the Galaxy*. At this point, it was planned that the series would debut with *Remembrance of the*



Daleks in September, followed by *The Greatest Show in the Galaxy*, then *The Happiness Patrol* and conclude with *Nemesis* (formerly *The Harbinger*) which would begin as close as possible to the anniversary itself.

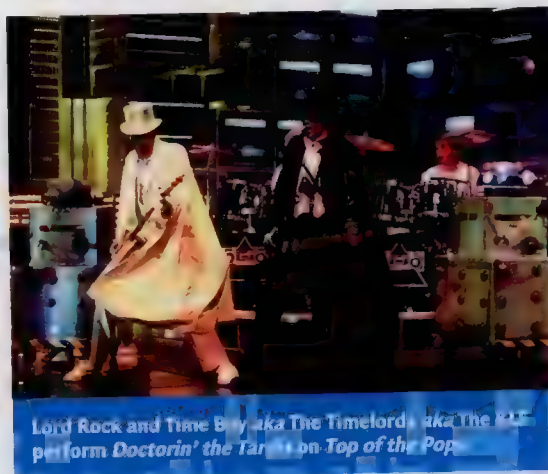
Open Air on Tuesday 10 May carried a story about a viewer who had accidentally taped over one of his episodes of *Doctor Who*. By now, Levine was working on the movie project again, discussing it on LBC during *The Bob Harris Phone-In Show* on Sunday 15 May. The title role had been offered but was yet to be accepted, and Litten had hoped to join Levine on the programme. Instead, Levine brought in former script editor Eric Saward and

former companion Janet Fielding; the result was a conversation giving decidedly mixed messages about the show, causing the item to be extended as Fielding and Levine disagreed. Shooting had now been deferred on the film, with Litten and Dugdale again raising funds in the USA during June and July. Production would then run through to Christmas. However, in America, the small number of episodes entering syndication each year did not continue to fuel fandom. Lionheart had planned for a series of events on a silver anniversary tour for the *Doctor Who* exhibition bus, but this was now deferred. The *Doctor Who* Fan Club of America had also decreased its output, and there seemed to be no definite news of a rumoured new fan club to get Lionheart's backing.

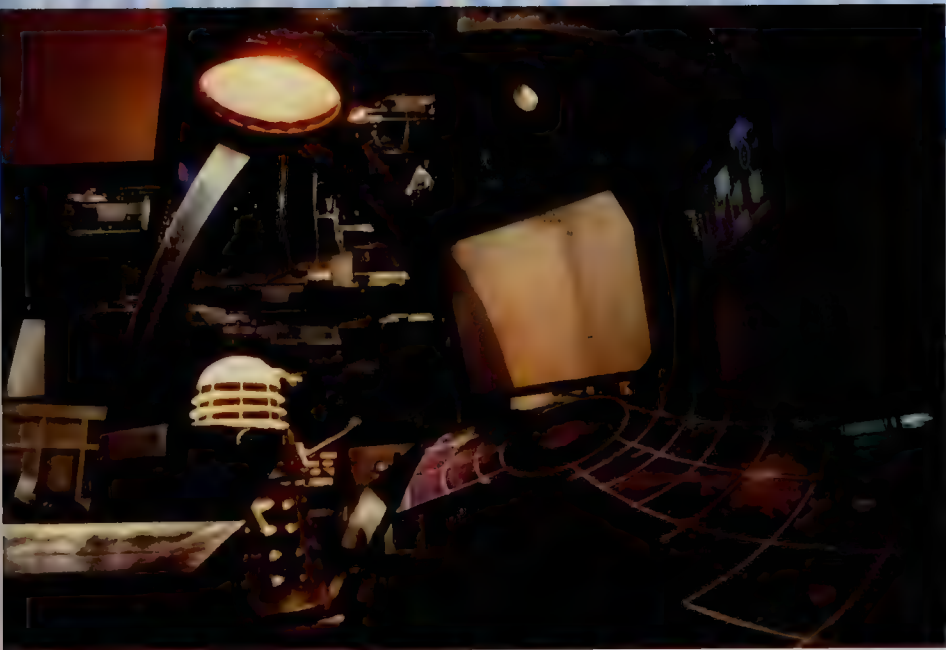
On Wednesday 18 May, ITV's Oracle had

an item about the correspondence received by the production office from 'angry *Doctor Who* fans', whom the team had nicknamed 'barkers' because they were 'barking mad'. The same day, a letter on BBC1's *Take Two* criticised McCoy, the scripts and Nathan-Turner for 'silly childish humour'.

During May, the series unexpectedly hit the UK single charts in the form of *Doctorin' the Tardis* ('probably the most nauseating record in the world' as the acetate claimed) which was released by The Timelords on Monday 23 May through the KLF Communications label. This was the work of Bill Drummond and James Cauty (alias Lord Rock and Time Boy) of the Copyright Liberation Front who had composed the piece by sampling Ron Grainer's theme and mixing it with Gary Glitter's *Rock and Roll (Part Two)* and *Blockbuster* by the Sweet. It was also during the Spring that theatrical producer Mark Furness approached the BBC regarding the rights to a new *Doctor Who* stage show which could turn a quick profit on a low budget. With a great deal of stage experience himself, Nathan-Turner warmed to this notion, and it was hoped that a Christmas show featuring McCoy as the Doctor could be staged at the end of the year, with Nathan-Turner as director.



Lord Rock and Time Boy aka The Timelords aka The KLF perform *Doctorin' the Tardis* on *Top of the Pops*.



An unusual angle on the impressive Dalek Mothership Bridge set, recorded in TCF on Friday 29 April 1988.

Aldred attended TenCon, an event celebrating the tenth anniversary of the Merseyside Local Group in Liverpool over Saturday 28 and Sunday 29 May. McCoy meanwhile was at a UFP TrekCon, but also recorded an item for ITV's Telethon '88 being held over the Bank Holiday weekend. He was reunited with his Tiswas co-stars for a special edition of the anarchic children's show. In this, dressed as a werewolf, McCoy attacked members of the studio audience. An extract from *The Claws of Axos* Episode Four appeared on BBC2's DEF II on Monday 30 May, one of a number of items introduced by Danny John-Jules in his *Red Dwarf* persona as the Cat and pre-recorded on Tuesday 24 May.

Over the holiday weekend, maintenance work at Television Centre had revealed a quantity of asbestos in the studio areas. Until the hazardous substance could be safely removed, recordings had to be deferred, and Nathan-Turner was informed that *The Greatest Show in the Galaxy* would probably have to be abandoned unless it could be completed on BBC property elsewhere.

Doctorin' the TARDIS entered the Top Forty at Number 22, but a planned appearance for the Timelords on *Top of the Pops* on Thursday 2 June was dropped at the last moment. *Doctor Who* returned to SuperChannel on Saturday 4 June, and a new run began Monday to Thursdays during the week starting with *Robot*. The Longleat *Doctor Who* Exhibition was now taken over from BBC Enterprises by licencees M&J Media Ventures, run by Lorne Martin, Martin Wilkie and Julia Jones, formerly of Enterprises. Available from June were budget releases of the two Dalek movies from Warner Home Video, and also *Black Light*, a tape of Dominic Glynn's music issued by the DWAS.

Within days of the asbestos crisis, a solution to salvage *The Greatest Show in the Galaxy* had been found; since much of the story was set at a circus, a tent would be erected in the car park at BBC Elstree for recording. This meant significant changes of production dates, and a knock-on effect which would prevent McCoy and Aldred starting rehearsals on *Nemesis*.

Having shot to Number 4 in the UK singles chart, *Doctorin' the TARDIS* was featured on *Top of the Pops* that week, recorded on Wednesday 8 June in Studio 1 and broadcast the next day; Peter Powell and Simon Mayo introduced *The Timelords* along with two home-made Daleks operated by Tony Atkins and Mick Wilson. The song's video showed an old Ford Prefect (supposedly Ford Timelord) driving around Glastonbury, pursued by the ropey Daleks.

Screen International carried an article about the *Coast to Coast* movie on Thursday 9 June; with finance now in place, the budget was set at £8.5 million with pre-production to start in September at a major studio. Filming on Byrne's script was then penciled in from January 1989. During June, it was also announced that Dugdale and Litten were about to clinch their US distribution deal, meaning a release during Autumn/Christmas 1989. After the rumours about the show being produced independently from 1989, in June it was confirmed that the BBC would make the twenty-sixth season; McCoy and Aldred would star in what would be McCoy's final year, and Cartmel would remain as script editor.

In its third week of release, *Doctorin' the TARDIS* took Ron Grainer's theme tune to the very top of the singles chart, and a 12" remix entitled *Gary in the TARDIS* was released on Monday 13 June. The *Timelords' Number One* performance was repeated on *Top of the Pops* on Thursday 16 June.

29 June. Today carried the story 'Edward's too grand for a part in *Dr Who*' in which it was revealed that Prince Edward had turned down a £50 cameo appearance in *Silver Nemesis*. Production on the serial was covered by a camera crew recording material for *The Making of Doctor Who*, a third programme made by the New Jersey Network in the US, the subject for which was originally to have been *The Greatest Show in the Galaxy*.

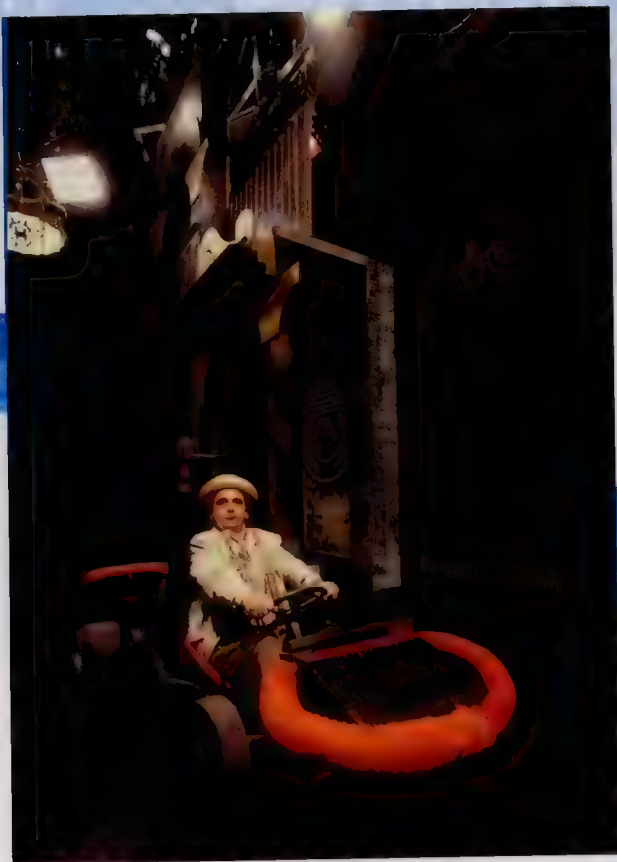
Over the summer, the comic strip *Doctor's* encounter with *Death's Head* was reprinted in colour in the *Marvel Bumper Holiday Special* and the Dapol playset was released. Nathan-Turner and Cartmel were both invited to the North American Time Festival in Minnesota from Friday 1 to Sunday 3 July, alongside star guest Jon Pertwee, but neither attended. Back in the UK, on Wednesday 6, *Doctor Who* featured prominently in a piece about the junking of old TV shows written for the *Daily Mirror*.

By July, Nathan-Turner was now confident that with the season completed, he would be moving on to one of the other projects he had set up, such as the Briggs pilot script which now had a 'named actor' attached to it. McCoy and Aldred both appeared at Bath convention FalCon – *The Search for Box* over the weekend of Saturday 9 and Sunday 10 July alongside Colin Baker and Peter Davison. After his reservations about fandom the previous year, this was McCoy's UK convention debut. At the charity event, Aldred confirmed that the 1989 season had yet to be scheduled for production until a new producer had been selected. Paul Stone, who had been producing *The Chronicles of Narnia* for the BBC, was offered the post but

BY JULY 1988, JOHN NATHAN-TURNER WAS CONFIDENT THAT WITH THE SEASON COMPLETE HE WOULD BE MOVING ON TO OTHER PROJECTS



An aerial view of the Kew Bridge Steam Museum location which doubled for the Totter's Lane yard in *Remembrance of the Daleks*.



turned it down to go freelance. As rehearsals began for *The Happiness Patrol*, Doctorin' the TARDIS was knocked off the Number One position by Bros' *I Owe You Nothing*, and slipped back down the Top Forty over the next month.

The Whomobilia BBC photograph sales were suspended after the royalty rates became prohibitive. In America, the Friends of Doctor Who was announced as the new licenced fan club by Lionheart. In the UK, John Fitton marketed a badge and patch of the new logo. A parody of the series – featuring two Doctors and three TARDISEs (a police box, a phone box and an AA kiosk) – appeared in Granada's *The Kate Robbins Show* on Saturday 30 July. Although he had been invited to TimeCon '88 in San Jose on Saturday 30 July, McCoy had another commitment that weekend and joined 'Sophie Aldridge' (as Aldred was billed) at an event in Covent Garden to raise money for the Terrance Higgins Trust. Working behind a counter dressed as the Doctor, McCoy found himself stopped for a brief interview with a camera crew from *The Clothes Show* who thought he was wearing his own clothes ...

At the Scorpio VI convention in Illinois over the weekend of Friday 5 to Sunday 7 August, Terry Nation branded the previous season of *Doctor Who* 'a disgrace', criticising McCoy and calling for a 'back to basics' approach. Writer and producer John Ostrander was also still hopeful about getting his

McCoy HAD VERY MUCH ENJOYED HIS SECOND YEAR AS THE DOCTOR, BUT WAS STILL KEEN TO TONE DOWN HIS CHARACTER'S COSTUME

play *The Inheritors of Time* off the ground, but soon discovered that the stage rights were signed to Furness. The stage play project was proceeding, with Nathan-Turner recommending that Cartmel and Aaronovitch should provide a script. The resulting story, *War World*, saw the Doctor travelling through time and space accompanied by his companion Mallory, and setting a series of traps for a new generation of Daleks in Casablanca 1946, Stonehenge in the 1970s, and finally on the blasted plains of the War World; a new alien race of insectoid warriors called the Metatraxi were also introduced. By now, it was becoming clear that the show would have to be staged in Spring 1989, overlapping with production of the new season. As such, Furness hoped to interest Colin Baker in returning as the Doctor; Baker was the main guest at TARDISCon in St Louis from Friday 12 August.

By August, Coast to Coast announced that they had an actor of 'international standing' cast to star in the movie, but would not say who. Meanwhile at the BBC, Nathan-Turner was under investigation after complaints had been lodged by members of the Writers' and Directors' Guild such as Eric Saward, Christopher Bidmead and Peter Grimwade about screenings of *Doctor Who* episodes which he had arranged at American conventions in contravention of copyright agreements. The 35-minute *War Time* was



Left: The Doctor pinches a Happiness Patrol go-kart for a tour of the streets of Terra Alpha – actually TV Centre studio 3. Above: Smiling despot Helen A (Sheila Hancock) poses with the love of her life – a snarling Stigorak named Fifi

released on Wednesday 10 August, and Nathan-Turner rejected a WH Allen book proposal, *Doctor Who: The Lost Stories* by Adrian Rigelsford, on the grounds that the subject matter was not 'lost' but 'rejected'.

Recording on the season concluded on Thursday 11 August, followed by a farewell party for Nathan-Turner. McCoy had very much enjoyed his second year as he had been far more involved; he was still keen to tone down the Doctor's costume and suggested a darker hat, scarf and jacket. He had been delighted with the scripts, and had now established a very happy working partnership with Aldred. The team was still amazed at the continuing attacks on Nathan-Turner's producership. For McCoy, his next project was to be a performance piece entitled *The Zoo of Tranquillity*.

McCoy was one of the stars present when BBC1 Controller Jonathan Powell unveiled his channel's Autumn Schedule on Tuesday 16 August. *Doctor Who* was moving nights again to Wednesday, but would remain in the 7.35pm slot against *Coronation Street*; this made McCoy unhappy because he felt that many parents would prevent their children from seeing *Doctor Who*. A special trailer was screened, and McCoy posed with Vicki Michelle from *'Allo 'Allo!* and some Daleks. Ken Irwin covered the story with 'Who's a birthday boy then?' in *Today*.

However, within days the proposed start date of Wednesday 7 September was changed. On Tuesday 23 August, the BBC confirmed that because of coverage for the Olympic Games, *Doctor Who* would now début on Wednesday 5 October. Wanting to keep transmission of *Silver Nemesis Part One* on the show's anniversary, Nathan-Turner opted to skip *The Greatest Show in the Galaxy*, and transmit this after *Silver Nemesis* – despite some minor continuity problems this caused.

There was another problem for Nathan-Turner in that the BBC did not wish to option any of his other projects. Peter Cregeen, Head of Drama, arranged a meeting with the producer and informed him that he would like him to remain on *Doctor Who*. With the 1989 season due to start scheduling and no producer in place, Nathan-Turner reluctantly agreed to remain at the show's helm for another year. This was a bitter blow since one of the new projects which Nathan-Turner and Cartmel had devised had come close to production, but an existing series – which had been cancelled because of low ratings – was given a second chance at the last moment and his project was deferred by a year.

The first of the *Doctor Who Classics* books appeared from Star on Thursday 18 August, with combinations such as *The Dalek Invasion of Earth* and *The Crusades*. Dapol was having distribution problems with its new figures, Who



Above left: Director Chris Cough takes Sophie Aldred and Sylvester McCoy through a scene on location at Arundel for *Silver Nemesis*. Above right: Sophie Aldred and McCoy's stunt double take a dive.



Dares produced a calendar for 1989, and *Doctor Who Magazine* had a poster offer of the Doctor drawn by Lee Sullivan.

Considering the next season, Nathan-Turner and Cartmel were agreed that they wanted to continue the darker themes they had injected into the anniversary run. Cartmel wanted more stories set on Earth (whereas Nathan-Turner preferred exotic settings), humanoid monsters and far less of the TARDIS, the control room of which had only been glimpsed in the current season. By the end of August, the team was planning the 14 new episodes to enter production the following Spring. Aaronovitch was asked to rework his *Storm over Avallion* outline. Ian Briggs had a wartime storyline in mind and other writers that Cartmel talked to included Glenn Chandler, Chris Russell, Charles Vincent and David A McIntee. The new series was confirmed by Mark Shivas on Thursday 8 September 1988.

On Friday 9 September, McCoy recorded a Clown Court sequence for *The Noel Edmonds Saturday Roadshow* as the Doctor; this item saw McCoy introducing out-takes from *Delta* and the *Bannermen*, *Silver Nemesis* and *The Awakening*. From Saturday 10, SuperChannel moved *Doctor Who* into a new slot for *Horror of Fang Rock*, after which the series was dropped for some weeks. McCoy, Aldred and David Banks could soon be heard as the Doctor, Ace and the Cyber Leader in some radio adverts for Panasonic Batteries approved by the BBC; the Doctor and Ace find a run down Cyberman who is not using Panasonic batteries – but then the TARDIS also runs down.

Planet of the Dead, an anniversary comic strip story featuring images of all the Doctors, was drawn by Sullivan for Issue 141 of *Doctor Who Magazine*. Sevens issued Cybermen and Davros kits, plus a Cyberman helmet, DMS Toiletries manufactured TARDIS Bubble Bath, the Holdcourt TARDIS telephone became available, Anker International made a Police Box Phone Index, John Fitton produced a *Doctor Who Magazine* binder, Acme made Dalek and Cybermen T-shirts, and BBC Enterprises issued an anniversary badge. The new National Film Theatre attraction MOMI (Museum Of the Moving Image) produced a Planet of the Daleks poster and featured

a Dalek exhibit. In America, Mere Dragons offered bumper stickers and T-shirts, while the DWFC and Lionheart retailed anniversary T-shirts, logo watches, lapel pins, mugs, stadium cups and posters.

For the new season, Cartmel wanted to explore the character of Ace more, propelling her to the fore while making the Doctor even more mysterious and manipulative in the background. The first of the new serials to be commissioned was Aaronovitch's *Storm Over Avallion* which would feature the Brigadier and UNIT, blending nuclear threats with Arthurian legend.

Aldred and McCoy were amongst the line-up of guests for Panopticon IX at Imperial College, London from Friday 16 to Sunday 18 September, along with Peter Litten, George Dugdale, Johnny Byrne and Caroline Munro. Munro was now to play the villainess Morgana in the movie which would be

released at either Christmas 1989 or Summer 1990, and would feature 147 new creatures on a budget of \$19 million. The event was unfortunately plagued by more fan dissent and confusion at one of the panels. The following week, the series was slammed again, this time by its co-creator Sydney Newman during his *Guardian* lecture at the National Film Theatre;

"It's a bore. They've killed a beautiful thing," commented Newman who felt that the BBC team had "screwed it up completely."

Late in September, four previously missing episodes of *The Ice Warriors* were located at the BBC premises of Villiers House. Marvel UK launched *The Marvel Bumper Comic* which included a reprint of the *Doctor Who Magazine* strip *Claws of the Klathi!* in its short-lived six-issue run over the next three months. Press screenings were held of the first episodes for *Remembrance of the Daleks* and *The Happiness Patrol* at Piccadilly.

The *Telegraph Weekend Magazine* carried a feature on the making of *Remembrance of the Daleks* entitled 'Daleks have knees too'. McCoy's appearance on *The Clothes Show* was screened on Sunday 25 September, and three days later the star was booked for a new BBC children's series, *What's Your Story?*; this was a live venture to be hosted by McCoy in which children would phone through ideas on how a story should continue on a daily basis. The *Radio Times* dated Thursday 29 September carried an article by John Davies titled 'Unexterminated!' promoting the new season.

The Twilight 88 event took place in Southampton during the first weekend of October with Colin Baker was one of its invited guests. Also on Saturday 1 October, the *Daily Express* ran 'Dr Who boots Stallone out of his Tardis' in which it was revealed that although the American backers for the movie wanted Sylvester Stallone to star, Litten had rejected the notion. The favourites now seemed to be Bob Hoskins, Dudley Moore, John Hurt, Anthony Hopkins, John Cleese and Michael Palin, while McCoy had

not been ruled out. The following day in *The Observer*, Sean French felt that the older stories were "better written, acted and designed" and asked for repeats of Hartnell and Troughton episodes.

To promote the new season, McCoy and David Saunders (whose initial *Encyclopedia of the Worlds of Doctor Who* volume was about to be published in paperback by Hodder and Stoughton) attended Television Centre Studio 2 on Wednesday 5 October to be interviewed by Jeremy Paxman on BBC *Breakfast Time*, with an undubbed extract from the climax of that night's debut episode. Several of the papers promoted Aldred's appearance ('Sophie, you're an Ace' in *Today*, 'Look Who is here!' in the *Daily Mirror*, and 'Lolita Takes on the Daleks') while the series was welcomed back by the *Daily Mail* and the positive piece 'Dr Who talks to Jeff Sawtell' in the *Morning Star*. The following morning, *The Sun* commented that "the latest Doctor ...



Sylvester poses with a cobbled-together 'monster' for a full-size cutout used by BBC publicity. The monster's face was removed so punters could put their head through and be photographed with TV's Doctor Who!



Sylvester McCoy and Dolores Gray (Mrs Kensington) at a publicity photoshoot for *Silver Nemesis*.

should be struck off" and "Sorry Doc, you're not the Real McCoy" in the Daily Express had mixed messages, hoping that the "glorious sci-fi pantomime" would run for another 25 years as it was "a British Institution".

McCoy's appearance on *The Noel Edmonds Saturday Roadshow* was transmitted on Saturday 8 October, along with outtakes of his *Clown Court* item. Viewing figures for the Dalek serial were a slight improvement on the previous year, and *Doctor Who* regained some ground against *Coronation Street*. Comments about the first episode of the new season appeared on *Open Air* on Monday 10 October, and the following day McCoy opened in a four day run as Sir Vestor in *The Zoo of Tranquility* at the Lyric Theatre in Hammersmith. On Wednesday 12, the *Daily Star* proclaimed 'It's Doctor Dud!' in which Litten confirmed that Dudley Moore was his favourite to play the Doctor, over and above Stallone, Clint Eastwood and Donald Sutherland.

Aldred appeared briefly as Ace wishing a "Happy Birthday" to *Blue Peter* on Monday 17 October, the same day that McCoy began work on *What's Your Story?* McCoy promoted his new show on *Blue Peter* on Monday 24, and a piece about *Doctor Who* entitled 'Lost in Space' appeared in *The Listener* on Thursday 27, explaining how the state of *Doctor Who* symbolised public broadcasting. That Friday, McCoy joined Aldred, Pertwee and the West Midlands Local Group on BBC1 *Daytime Live*, emerging from the TARDIS in costume to discuss the appeal of the show with Judi Spiers.

McCoy started hosting the demanding *What's Your Story?* live from Studio A, running four days a week from Monday 31 October to Thursday 10 November. The actor did more promotion for his new series on *Daytime Live* on Tuesday 1 November, and was delighted when over a million children called in – usually suggesting time travel stories! In the meantime, McCoy's episodes debuted on ABC in Australia on Monday 31 October. McCoy also appeared on *Going Live!* on Saturday 5 November in a 'Singing Corner' sketch with Trevor and Simon and then joined Sarah Greene by the pool for a live chat at Centre Parcs near Nottingham; clips were shown from *The Five Doctors*, *The Trial of a Time Lord Part Nine* and *Remembrance of the Daleks Part Four*.

By the start of November, the stories which the production office had lined up for the following season were *Storm Over Avallion*, Briggs' wartime story *Wolf-Time* and Robin Mukherjee's *Alixion*. While a Dalek car built from a Mini gained some column space in the *Evening Standard* on Wednesday 2 November, *The Observer Magazine* of Sunday 6 November carried a three-page feature, 'Great Lords of Time' which connected Cleese again with the film project. The same day, John Russell of the *Sunday Express* discussed "the decline of the intrepid time traveller into one of TV's longest running jokes" in which he felt the show needed a new star and better scripts.

The anniversary merchandise continued to appear with the BBC cassette



Above: Costume test shots for Fiona Walker as the villainous Lady Peinforte. Below: Recording gets underway inside St Mary's House for *Silver Nemesis*. RICHARD BIG HELL



release of the 1985 radio serial *Slipback* and the 1979 LP *Genesis of the Daleks* on Monday 7 November. Marvel published its *Doctor Who: 25th Anniversary Special* on Thursday 10, with WH Allen's *Doctor Who: 25 Glorious Years* by Peter Haining on sale from Thursday 17. The first newsletter of the new Lionheart-backed club appeared, as did Tim Quinn and Dicky Howett's *It's Bigger on the Inside!* from Marvel Comics. KBW manufactured Dalek and TARDIS clocks and the first of many Dapol Daleks appeared, along with Seabridge Ceramic's commemorative plate to Patrick Troughton. However, WH Allen

announced that the hardback range would not be revived in December after all, citing a decline in demand from the US market. FASA also dropped its role-playing games. The BBC was informed that a Dalek could not be used in the titles of its new youth archive TV programme *BoxPops* on Wednesday 9, following an enquiry made in October.

Briggs was now commissioned for *Wolf-Time*, a complex narrative which would be set during the Second World War and would focus heavily on Ace. McCoy and Aldred were delighted when the writers for the new scripts decided to concentrate on Ace and show her overcoming her personal fears and problems through her travels with the Doctor. Marc Platt had now developed a story breakdown called *Lungbarrow* which had made some sweeping statements about the Doctor's past. The story was set in the Doctor's ancestral home (itself a sentient being) and introduced the concept of the Gallifreyans being sterile. Each family has a genetic bank and the population never changes as everyone is reborn through the Looms. It was by this method that the Other would have emerged as the Doctor, and in this story the Doctor would start to realise his true identity. Cartmel liked the idea but was wary that Nathan-Turner would have reservations. Indeed the producer indicated that while he liked the setting of a bizarre gothic house with strange inhabitants, the background its development for the Doctor was "too much, too soon".

By now, it was clear that there had been a slight improvement in viewing figures with just over five million tuning in, but *Doctor Who* was still low in the TV charts. Ian Holm, Peter Firth and – once again – Tom Conti were now rumoured candidates for the movie, alongside Sutherland, with shooting in London and Canary Islands due from January 1989. There were also stories that the 1990 season of the series would be made externally to the BBC.

On Friday 11 November, Aldred helped raise money for Children in Need when she attended a Local Group meeting in Kent; the same day, the Daleks attempted to take over Radio 4's *Woman's Hour* for the same cause. Complaints from the confectioners Bassetts about the Kandy Man of The Happiness Patrol resembling their trademark Bertie Bassett made the pages of the *News of the World* on Sunday 13. On Monday 14, McCoy opened a two-week *Doctor Who* Exhibition at the Paisley Museum and Art Gallery. He then returned to London for the major anniversary celebration the following day.

Sophie, Sylv and the Cybermen promote the anniversary at the future site of the Millennium dome! COUNTRY MARK WILMAN



With black eyes and silver mouths, maskless Cybermen (including Cylon leader David Banks) relax between takes.

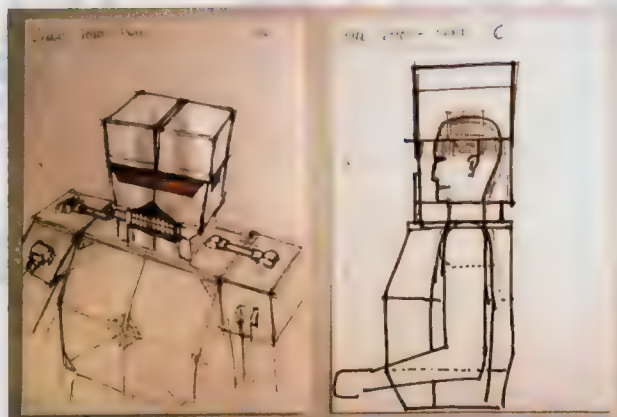
Caribbean with a small group of fans. Unfortunately, at the end of the event, one female fan was so overcome with happiness that she wanted to end her life by leaping from the ship, and had to be talked back to safety.

The weekend before the anniversary, the Sunday Sport carried the story 'Dr Who's Dalek was my red hot lover' about Irena Wrecks who had apparently shared her bed with a Dalek for 12 years; Beech was quoted as saying that he had "never heard of this type of thing before." A more rational interview with David Banks, 'Face to Face with the Cyberleader', appeared in the Evening Post on Tuesday 22.

Heavily trailed with a promotional item that featured footage from The Web Planet, Silver Nemesis debuted on the anniversary on Wednesday 23 November. Two first day covers of the Post Office's range of Space stamps were issued to tie in with the event by Covercraft and Arlington Supplies Ltd. The newspapers covered the anniversary with 'Happy Birthday Doc!' in the Daily Star and 'McWho's Really Coy' in Today. On BBC1, Open Air offered the new Peter Haining book in a competition, showed a clip from 100,000 BC: An Unearthly Child, screened the material with McCoy and Aldred recorded at Tooley Street, and Susan Rae talked live to Pertwee and the show's original producer, Verity Lambert, who wanted to see the show become more mysterious again.

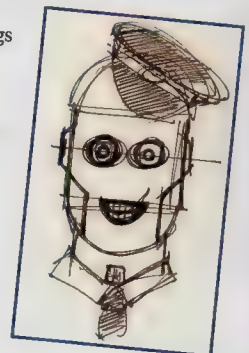
As a result of the promotion, over six million tuned in for the anniversary

THE BBC NEGOTIATED THE RIGHTS TO SCREEN 'THE MAKING OF DOCTOR WHO' BUT REJECTED IT, THINKING THAT IT WAS "TOO AMERICAN"



Above: original design drawings for The Greatest Show in the Galaxy's homicidal robot and (right) for the bus conductor.

episode. However, the reviews were mixed. While Kate Saunders of the Evening Standard felt the show was still the same on Thursday 24, on Friday 25 Nicci Taylor of The New Statesman found McCoy "too comically cuddly", while still understanding the show's appeal. A discussion about Moore's casting as the movie Doctor was dismissed as untrue by John Humphreys of Coast to Coast during Open Air on Friday 25 November. In New Zealand, the anniversary was celebrated with screenings including The Dalek Invasion of Earth, The Seeds of Death, The Five Doctors, Revelation of the Daleks and a



compilation of Silver Nemesis which aired on Friday 25 November, with Parts Two and Three premièring ahead of their UK transmission. In Australia, ABC continued from McCoy's first season straight into Remembrance of the Daleks.

On Sunday 27, the News of the World referred to Silver Nemesis as "timeless twaddle" while in The Mail on Sunday, Alan Coren gave a positive reaction, describing the show as

M&J Media Ventures had arranged a new Doctor Who exhibition to be staged at the premises of the Space Adventure attraction which had opened in September on Tooley Street. McCoy opened the exhibition at the Jubilee Party which was attended by Aldred, Nathan-Turner and other crew members. The first episode of Silver Nemesis was screened for the press along with a trailer of highlights narrated by David Banks. As well as cutting the TARDIS cake, McCoy also recorded a message for a young fan for BBC1's Hearts of Gold, and joined Aldred to tape a piece for Open Air, while Nathan-Turner discussed the production of the show with Rob Curling for the BBC2 series Behind the Screen.

The party generated newspaper coverage the next day. The Independent indicated that fans welcomed the new series and spoke to 'John Nathan-Jones', while in The Guardian, 'Jubilee spree for Doctor Who' had McCoy revealing that he was uneasy about meeting fans in public and liked to listen to Enya on his personal stereo to avoid them. While the Daily Mirror printed 'Who's best!', a celebration of the companions on Wednesday 16 November, the Daily Mail headlined 'Starring Dudley Who?' in which Andrew Beech's concern about Moore's casting was voiced while McCoy felt the move was "short-sighted". The Daily Mail discussed Moore on Friday 18, and praised Douglas Adams' influence on the show.

Back at the office, the remaining two serials for the 1989 season were commissioned. The first of these, Life-Cycle by Marc Platt, was a revised version of Lungbarrow with key elements relocated to a sinister Victorian house in which Ace would face her worst fears. The second was the first episode of Cat Flap, a story about the nastier animal instincts of humanity and what people would do to survive. This was written by Rona Munro, a Scots writer who had met Cartmel on a BBC training course and who submitted a synopsis.

Featuring in a Radio Times trailer, McCoy was the subject of a new feature, My Kind of Day, in the issue of Thursday 17 November, which along with Johnny Black's article 'Who's With Doctor Who' promoted Silver Nemesis. McCoy's Hearts of Gold item was transmitted on Saturday 19, by which time McCoy, Aldred and Nathan-Turner were in Newark, USA where they took part in an NJN backed convention which saw the première of The Making of Doctor Who (which the BBC negotiated the rights to screen and then rejected, feeling it was "too American").

The two stars took part in pledge breaks as well, after which Aldred had to return to London to continue with production of Corners. However, McCoy and his wife then joined Nathan-Turner, his partner Gary Downie and Nicholas Courtney on a six-day cruise from Miami around the

DOCTOR WHO - THE TIME LORD (1988-9)

Early in 1988, Johnny Byrne was asked to rewrite Mark Ezra's draft scripts for Coast to Coast. Byrne came up with a four-page document for *Doctor Who - The Movie* which outlined the 'Back Story'; this then developed into the five-page *Doctor Who - The Time Lord - Who's Who* and went down a blind alley with a single sheet entitled *Doctor Who - The Time Lord - How it began*. After a two-page outline was sent to Peter Litten on Saturday 7 May 1988, a revised 19-page version of this document emerged which in turn led to an eight-page treatment for *Doctor Who - The Time Lord*.

Varnax remained as the villain in Byrne's revised outline, but the vast TARDIS he built was now called the Creator and he needed to duplicate the two Matrix Crystals. The Time Lords opposed Varnax's plan to become an immortal god because his scheme would create a perfect parallel anti-matter universe. Now a ravaged mess, Varnax had once been the Doctor's friend and mentor; he allies himself with Morgana, who the Doctor once loved, and the ruthless Gallifreyan ex-commander Neglos. Their work on the Creator included the fusion of the sun of Demnos, a temporarily sensitive world. The Doctor discovers the plan and foils it, with Varnax, Morgana and Neglos left for dead in the remains of the Creator.

Thousands of years later, the cyborg Varnax sets out to recover the crystals hidden on Earth for the rebuilt Creator; the power of fusion will them restore his body. The Doctor pursues Varnax and his Mordread warriors in a chase through time visiting the mediaeval trading world of Raqetz, the elegant Gallifrey, a world of hallucinating warrior monks, present day Washington DC and with the adventure climaxing on Demos. The Doctor's accomplices are his old friend Gonjii (a Samurai-like warrior from Demos), a young Gallifreyan communications expert called Cora and Spanish, a street-wise American kid. Varnax' plan for a beautiful universe almost reaches fruition, but the Creator explodes and winged beings drawn in from another dimension during the earlier experiment deal with Neglos and Morgana.

Byrne then came up with a 'New Revised Draft' of *Doctor Who - The Movie*, a screenplay credited to himself 'from an original story by Peter Litten & George Dugdale'. This opens in London 1932, where Jack the Ripper is amazed when his next victim turns out to be the disguised Doctor: 'a fit, striking looking man, keen-eyed, sharp-witted and deceptively subtle'. The Doctor knows Jack is a creature called Weazl which he bursts with heat from a torch. The Doctor is pursued by policemen and confused by a real police box before reaching the TARDIS and activating the laser which identifies

which almost destroyed Demos. The Doctor supposedly sentenced Varnax then, and he must complete his mission now.

The Doctor, Gonjii and Cora travel to Kernos, a world of warrior monks called the Kerne who capture them. Neglos and his men attack and recover the hidden White Crystal, but free the Doctor's party. The Dark Crystal is hidden on Earth and the TARDIS arrives outside a London museum where - during Neglos' next attack - the Doctor meets Irish-American student Shane O'Neill and manages to keep the crystal from Neglos. The Creator pursues the TARDIS as the Doctor heads for Gallifrey, and Neglos' warriors board the craft and take the crystal. Varnax turns the Doctor over to Lady Zilla while his friends are imprisoned on the Creator. It is clear that the Doctor and Zilla - who, like Varnax is now kept alive by a support suit - were once lovers, but she chose Varnax. Varnax is planning to restore himself using the fusion process again - this time on Earth. The Doctor's friends free him and the Doctor summons the TARDIS by remote control so they can escape from the Creator.

The TARDIS lands briefly on Christopher Columbus' ship, which the Creator arrives at a sinister moorland complex where Varnax, Zilla and Neglos take over the bunker. In London, the Doctor calls 'Margaret' by phone and speaks to the Brigadier, who is on special duties in the Falklands; the Brigadier tells him of the nuclear waste dump at Rogarth Fell in North England. As Varnax lowers a regeneration crucible of Gallium rods into the waste, the Doctor and his party trek across England and arrive just as the crucible is ready. Neglos fatally stabs Gonjii, and then falls into a super-heated waste silo. Inside the crucible, the Doctor finds a perfect universe and the restored Zilla and Varnax. The Doctor destroys the White Crystals, killing Zilla, and Varnax - now a dark, vengeful winged being - meets his fate when the crucible falls back down the waste shaft. The Doctor, Cora and Shane escape before the Creator crashes into the complex and are collected by a young man in a Ford Cortina which is actually a TARDIS ...

Around November 1988, Byrne had produced a

WHO'S A NAUGHTY DOCTOR, THEN?



TIME WARP: Tom Baker

LOVABLE Dr Who is about to turn into a beer-swilling, sex-mad time traveller. The naughty new-look Doctor will turn the Tardis upside down when he is sent BORKING, having NOBLE with the new assistant, and getting on to BARBOD BRAWLS with wordy looking ones. Halfway into the episode, the Doctor is seen in a car with a beer-swilling, sex-mad time traveller. The naughty new-look Doctor will turn the Tardis upside down when he is sent BORKING, having NOBLE with the new assistant, and getting on to BARBOD BRAWLS with wordy looking ones. Halfway into the episode, the Doctor is seen in a car with a beer-swilling, sex-mad time traveller.

Sex, booze and brawls for him

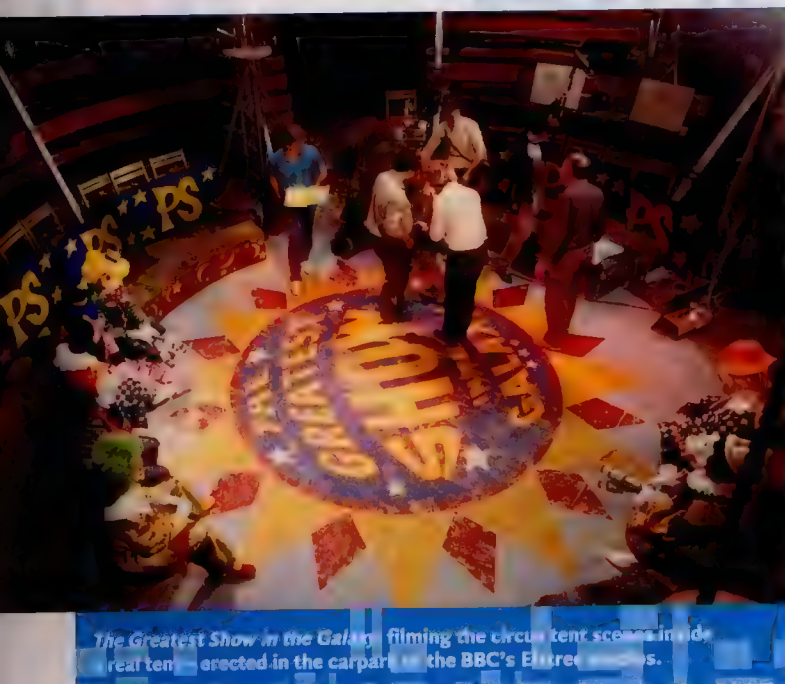
By MIKE MCQUEEN. The naughty new-look Doctor will turn the Tardis upside down when he is sent BORKING, having NOBLE with the new assistant, and getting on to BARBOD BRAWLS with wordy looking ones. Halfway into the episode, the Doctor is seen in a car with a beer-swilling, sex-mad time traveller. The naughty new-look Doctor will turn the Tardis upside down when he is sent BORKING, having NOBLE with the new assistant, and getting on to BARBOD BRAWLS with wordy looking ones. Halfway into the episode, the Doctor is seen in a car with a beer-swilling, sex-mad time traveller.



MACHO: Dennis Bachman

him by his palm. For a moment, the TARDIS shows its true futuristic form before departing.

Trying to repair the chameleon circuit, the Doctor is contacted by a hologram of his niece Cora ('a smart and beautiful Gallifreyan communications expert') who says Gonjii, a former mercenary and ex-Gallifreyan Time Battalion commander (who has a pet called Pog), has found what they seek. In the city of Raqetz on the blasted world of Demos, the Doctor and Gonjii attend Mother Caje's auction (featuring artefacts from the TV series) where a time rotor is one of the lots. The Doctor is confronted by the cyborg form of Neglos, which tells him that Zilla (the new name for Morgana since there had been Morgana in *The Greatest Show in the Galaxy*) and Varnax must also be alive. On board the Creator, Varnax sets out to find the time fusion crystals. The Doctor is ordered back to Gallifrey by the President of the Time Lords. A thousand years ago, Varnax offered the Time Lords god-like powers via his fusion crystals in a scheme



"a rattling good everything". The *Doctor Who* 25th Anniversary Album was released on LP, cassette and CD by BBC Records on Monday 28, and focused on Keff McCulloch's recent scores. BBC2 broadcast the Behind the Screen interview with Nathan-Turner in which the producer justified the show's £1.5 million budget, the use of guest stars and the "tongue-in-cheek" elements as well as previewing *The Greatest Show in the Galaxy*. Mark Lawson's 'Who's Who' article in *The Listener* on Thursday 1 December felt that the show could be fashionable again as the series was "in splendid form" and McCoy was the "best actor in years."

I avid Banks and Andrew Skilleter finally unveiled their lavish *Who Dares/Silver Fist Cybermen* book at a Westminster Comic Mart on Saturday 3 December. The same day, a two-day *Doctor Who* festival began at the National Film Theatre comprising *Planet of Evil*, *The Ice Warriors*, *The Aztecs* and *The Sea Devils* (attended by Pertwee) on the Saturday and episodes of *The Two Doctors*, *The Faceless Ones*, *The Mind Robber*, *Terror of the Autons* and *The Chase* the following day. Gian Sammarco, a guest star from *The Greatest Show in the Galaxy*, reviewed the recent BBC video release of *Terror of the Zygons* on Night Network on Saturday 3.

By now, it was clear that the script for *War World* was too ambitious to produce on stage. Furness instead turned to former script editor Terrance Dicks, who had written a *Doctor Who* play in 1974. The new production was set to open in Wimbledon on Monday 13 March 1989, and when Colin Baker proved to be unavailable, Dicks suggested hiring Jon Pertwee instead.

On Wednesday 7 December, McCoy recorded an edition of *Holiday Quiz* (broadcast on Friday 30 December) while *Points of View* carried a letter about a plot flaw in *Silver Nemesis*. On Saturday 10 and Sunday 11 December, Aldred

'7th Draft' of Doctor Who – The Time Lord. This opened on Demos in the Year Zero with the Doctor attempting to stop the fusion plans of Varnax, Zilla, Neglos and the Mordread warriors, but being attacked by Varnax' shape-changing Weazll. The Doctor stands trial at the Palace of the Time Lords in 988999E78.03 AR for failing to prevent the catastrophe on Demos, with Gonjii Iboritrix claiming that the trial is a sham. The Doctor's Sonix, the symbol of his high status, is taken from him and his TARDIS will be destroyed while the Doctor is sentenced to a penal satellite to his last regeneration.

Years pass, and the Doctor becomes known as a Time Lord criminal, although his actions are defended by Lyria, a young time cadet who is the Doctor's niece. Lyria tracks an artificial life-form to London 1888, and informs the Doctor who realises this is the Weazll. The Doctor has made a new Sonix and summons the TARDIS to escape.

The Doctor deals with the Weazll (ie Jack the Ripper) in 1888 and heads to Raqetz in the planet Regulus in the year 98349 KX where Gonjii has summoned him and Lyria to Mother Cajage's auction. The disfigured Varnax arrives in the Creator, steals a time rotor and sets out to find the fusion crystals. The first is at the Smithsonian Museum in Washington where the Doctor's party befriends Scott Morgan, a 20-year-old Bronx youth. After the first crystal is taken, the TARDIS arrives on Columbus' ship and then on Kernos in Epoch 77 where they face the Kerne but recover the second crystal. Varnax hits the TARDIS with a Vortex Jump by the Creator and the Doctor is flung into the Vortex where he is saved by Theo, his younger self. After capture and release on the Creator, the Doctor's party tracks Varnax to a nuclear waste silo in present day New York (after a detour to New York in 1626), where the crucible, Creator and Varnax and his cohorts are destroyed. Scott, who has become attracted to Lyria, joins her and the Doctor for further adventures.

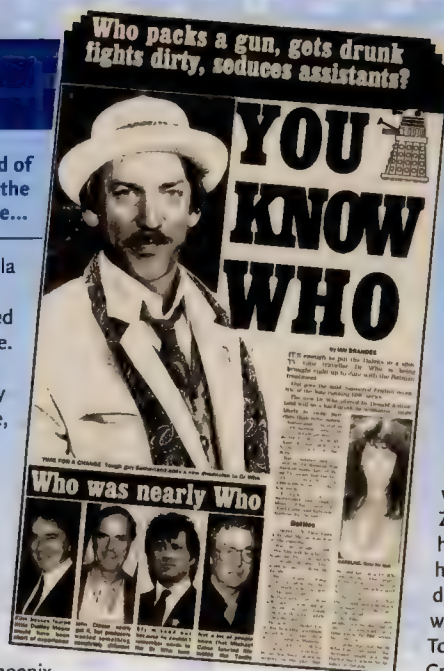
Another outline by Byrne saw the Doctor and Varnax as two young radical Time Lords who developed the immortality bullet. This power corrupted Varnax, so the Time Lords consigned it to

The press never tired of speculating about the Doctor Who movie...

their Time Vaults. When Zilla rejected the Doctor for Varnax, he became an exiled wanderer in time and space. Years later, Zilla summons the Doctor back to Gallifrey where he meets his relative, 11-year-old Lyria, and Gonjii. Zilla's meeting is a trap; Varnax's creation the Weazll has Lyria and will kill her unless the Doctor obtains the bullet for Varnax. The Doctor complies, and Varnax powers up the bullet aboard his timeship, the Phoenix, on Gonjii's home world of Demos. In an explosion, it seems both Varnax and the Doctor have perished.

In Buckhorn, a town in present-day Idaho, 19-year-old native American Billy Dreamer is saved from a racist beating by the sudden appearance of the Doctor who had been flung into the vortex by the explosion. The Doctor manages to construct a device to contact Lyria (who is now ten years older) on Gallifrey and she arrives with the TARDIS. After dealing with the Weazll in London 1888, they travel to meet Gonjii at Mother Cajage's sale in Raqetz on Demos (where Varnax, Neglos and Zilla steal the time rotor) and then trace the bullet to the Kerne on Kernos, before the TARDIS is captured on board the Phoenix. The Doctor's party escapes and arrives near Buckhorn 1800 where Billy meets his ancestors. The Doctor realises they are two centuries too early; the Phoenix has arrived with the bullet at a nuclear depository in modern day Buckhorn. The conclusion of the story effectively remained the same.

A further version opened with 17-year-old Billy Melville having a row with his family, cycling off and being hit by a truck, ending up on a life support machine. On a remote mountain on



Gallifrey, the Doctor and his monkey-like creature Pog ('a watchdog/ guardian') are summoned to the Capital; the Time Lords have found that Varnax, who was long believed dead, is on the rampage again. Varnax was an old friend of the Doctor's, a megalomaniac who escaped justice on Gallifrey with his cohorts Neglos and Zilla; he now aims to make himself immortal, for which he needs his genetic duplicate – Billy Melville – whom Varnax must possess. To operate his timeship, the Creator, Varnax needs a Time Rotor which he steals from

Mother Cajage's on the planet Raqets where the Doctor meets his old friend Gonjii.

The Doctor arrives on Earth intending to pull the plug on Billy's life support before Varnax can arrive and carry out his plan, but Billy's 11-year-old sister Tessa pleads for her brother's life. Varnax manages to kidnap Billy, and with Zilla's help restores him to health aboard the Creator. The Doctor tries a vortex jump in his TARDIS to ensnare the Creator, but this fractures the space-time dimensions of the TARDIS and turns it into a lethal wonderland. The Doctor, Gonjii and Pog rescue Billy, and the group find themselves in a fake version of Billy's home town, the savage world of Kernia where they encounter the Kerne monks, and finally reach the TARDIS control room where all except Pog are captured by Varnax. Varnax prepares the regeneration chamber for himself and Billy and turns into a dark, vengeful being, but perishes when falling down into the void where the regeneration has taken place. Billy decides to return to Earth, knowing he will return to his body at the moment of the accident. The Doctor checks that this time Billy survives being hit, and Tessa and his family see him recover.

recorded *Never Kiss Frogs! And Other Stories* and *Princess Florizella* for *Jackanory* in Newcastle. Sunday 11 saw McCoy recording an appearance as the Doctor as a panelist in the *Tomorrow's World Christmas Quiz* in Studio 8; the first appearance of the Daleks was screened as part of BBC2's *BoxPops* the same day.

The budget for the new season was set at £1.6 million, with £530,000 provided by BBC Enterprises. A production schedule for the four new stories was assembled on Monday 12 December. Nathan-Turner was keen to have more of the production made on location, and juggled resources to increase the OB work for the two four-parters. In the light of the continuity problems caused by rescheduling *The Greatest Show in the Galaxy*, Nathan-Turner also wanted to make future stories more self-contained.

Comedienne Jessica Martin's guest appearance in *The Greatest Show in the Galaxy* generated the pieces 'Who's A Lucky Girl?' in *Today* and 'Jessica keeps a straight face' in the *Daily Star* on Wednesday 14 December, while the serial's production was also discussed in the *Daily Mirror*'s 'Who's a clown'. By now, McCoy had agreed to a further run in *The Zoo of Tranquility*, which he discussed with Brain Matthews at Broadcasting House in a pre-recorded interview for that night's *Round Midnight* on Radio 2. Back at Broadcasting House the following morning, McCoy discussed the new album *Hello Children, Everywhere* on *The Derek Jameson Show*, again on Radio 2. Mothercare now had junior pyjamas and slippers with designs from the series on sale for Christmas.

The *Stage* and *Television Today*'s item 'Still putting on the kitch' on Thursday

15 reviewed *Silver Nemesis* and, although understanding its appeal, said that "it looks tired". Filming was still rumoured to be imminent on Byrne's movie script, with distribution now being discussed with Paramount and Disney-Warner. In the meantime, Dicks had drafted a synopsis for a musical stage play entitled *Doctor Who: The Ultimate Adventure* in which Pertwee's Doctor, assisted by a French nobleman called Jason, a nightclub singer called Miranda (later Crystal) and a furry alien called Zog would rescue the kidnapped American president (later a special envoy) from the clutches of

THE SEASON ENDED WITH ALMOST 7 MILLION VIEWERS - BUT 'CORONATION STREET' WAS STILL THE UK'S HIGHEST-RATED PROGRAMME

the Daleks and the Cybermen.

From Tuesday 20 December to New Year's Eve, McCoy again appeared in *The Zoo of Tranquility*, with the *Tomorrow's World* special broadcast on Thursday 22. As well as being one of the Babes in the Wood in the Christmas Radio Times, Aldred joined Shane Richie as a special guest on *Christmas Morning* with Noel, a live transmission from Studio 3 on Christmas Day; later that day, Bruno Brookes and Anthea Turner introduced Gary Glitter and the Timelords on *Top of the Pops*. McCoy played the MC at a Teddy Bear's Concert in London on Friday 30 December, and on Wednesday 4 January, *The Greatest Show in the Galaxy* Part Four brought the anniversary season to a close with almost seven million viewers – the Seventh Doctor's most watched episode. Unfortunately, over the Christmas week, *Coronation Street* maintained its strong position as the most watched programme in the country ...

Remembrance of the Daleks

Turn Back the Clock **BY STEVEN MOFFAT**

DWM ARCHIVE

DWM Summer Special 1993

COMMISSIONING

Fri 30 Oct 87 *Nemesis of the Doctor* (W/T) – 7K Part One commissioned for Wed 2 Dec 87; delivered Wed 16 Dec 87

Fri 18 Dec 87 *Nemesis of the Doctor* (W/T) – 7K Parts Two to Four commissioned for Fri 15 Jan 88; delivered Tue 12 Jan 88 (Part Two), Fri 15 Jan 88 (Part Four), Mon 18 Jan 88 (Part Three)

PRODUCTION

Mon 4 Apr 88 12 Theed Street, London (Street/Yard/Under Arches); Windmill Walk, London (Street/Under Arches)

Tue 5 Apr 88 12 Theed Street (Yard/Street)

Wed 6 Apr 88 Kew Bridge Steam Museum, Brentford, Middx (Totters Lane/Junkyard/Lane/Red 6 Van/Red IV Van); Windmill Walk (Street/Under Arches)

Thu 7 Apr 88 Kew Bridge Steam Museum (Totters Lane/Junkyard/Lane/Red 6 Van/Red IV Van)

Fri 8 Apr 88 Willesden Lane Cemetery, Willesden Lane, London (Entrance/Graveyard); Old Oak Common Lane, East Acton, London (Streets); Wulfstan Street, London (Streets); TA Hall, Horn Lane, Acton (HQ Building); John Noddes Funeral Services, Ladbroke Grove, London (Funeral Parlour)

Sat 9 Apr 88 St John's School, Macbeth Street, Hammersmith, London (Playground/Int School/Chemistry Lab & Top of Stairs/Stairwell)

Mon 11 Apr 88 St John's School (Chemistry Lab/Playground)

Tue 12 Apr 88 Macbeth Street (Street/Alleyway/School Gate)

Wed 13 Apr 88 St John's School (Playground/Covered Playground/Side Playground)

Wed 27 Apr 88 Television Centre Studio 8: Cafe; School

Group Captain 'Chunky' Gilmore (Simon Williams).



Right now, as I sit typing, I'm a few feet away from the stunning new TARDIS set (you're going to stare, you're going to gawp, you're going to smack your gob), I've just seen 20 whole minutes of the new series, (amazing performances, the best design work you'll ever see, effects that will take your head off) and upstairs, in a secret room, they're having a big meeting about Russell's Episode 11. Oh, secrets! I've got secrets. I've got more secrets than I've had in my whole life. I've stood at the TARDIS console, I've seen the new title sequence, I know what's coming.

So, let's talk about *Remembrance of the Daleks*! No, actually, let's really do. Because it's terrific and it deserves to be talked about. Lots of simple reasons why it works, and one big You Had To Be There one. It's a good script. In fact, it's a very good script. Zesty dialogue, guest characters that really work (some of them for just one scene, the blind vicar, the Welsh undertaker, but fully drawn, there's a world out there), lots of twists, perfectly judged changes of pace, and – hooray! – Daleks. Going Upstairs Daleks! What other show, ever, in all the world, could make a cliffhanger out of a hostile alien demonstrating its terrifying ability to climb stairs!! How ridiculous. How perfect. How utterly Doctor Who.

Daleks can't play hopscotch. But nobody likes to tell them.

And the café scene! Yes, yes, it's old hat now, and badly imitated many times, but back then, it was just so bracing, so strange – and yet so right – to see the Doctor pause for a moment, hesitate over his responsibilities. And not in some grand *Star Trek* way, on an alien planet with lightning and a big soliloquy. No, none of that for our hero. He goes down the caff for a cuppa and a chat. Yep, that's it, that's our show. Genocide and "do you take sugar?"

And here's the You Had To Be There thing, the thing that makes it special ...

I remember running home to see Part One, skidding through the front door and on to the sofa with seconds to spare, like a cartoon character. I'd say like Sylvester McCoy, but it's not a place I really want to go. I remember that run, I remember desperately hoping no one would ask where the fire was, because I really didn't want to explain why I was running. Cos you see, I wasn't on my way home from school, or even college – no, I was barging past school kids and flattening grannies on the way back from the set of *Press Gang*. I was a grown adult, with his own television show – and I was racing home to see the Doctor's next adventure.

What love! And, my God, what optimism. Because back then, back in those dark days, after Michael Grade, and that awful Trial, and Ferret Man suddenly becoming the Doctor, there seemed no hope. The Doctor had died down in *The Caves of Androzani* and we waited on the surface, hoping he might one day make it out. Hoping we might one day see a whole episode of Doctor Who that didn't make us sweat with embarrassment. And knowing that could never happen. Not now, not in this boring world with the little bloke from *Vision On* in the TARDIS.

And then, that opening shot! Pre-credits, always exciting! Earth hanging in space, a mighty ship powering towards it – and my tummy turned over. And suddenly there's Daleks! And explosions! And soldiers! And a creepy cellar! And the coolest extermination ever! Oh, and a mysterious casket! And a bloke who looked a bit like the Brigadier! And the scary girl ("There's a Doctor at the gate!" – chills me just typing it!) And just when you're happy Davros hasn't shown up ... you're even happier cos he has!

Jumping up and down, I was. Punching the air.

And it wasn't enough. Not to save the show, at any rate. Doctor Who had wandered too far, and too often from the right track. This wonderful, loud, boisterous four-parter wasn't too little, but it was too late. Doctor Who was leaving the building. But you know what? *Remembrance of the Daleks* was him saying "I'll be back!"

And *Remembrance of the Daleks* wasn't lying. He is back.

And I've seen him.

ARCHIVE EXTRA

John Nathan-Turner needed a gimmick to promote the first story of the new Doctor's second season, and settled on the Daleks at the start of September 1987. On Friday 9 October, he began to negotiate with Roger Hancock, Terry Nation's agent, for the use of the Daleks and Davros in Serial 7H. Nation did not seem happy with this notion at first and wanted to see a storyline for the proposed adventure, so on Tuesday 13 October the producer informed him he would be in touch.

Monday 9 November 1987: Andrew Cartmel was able to phone Ben Aaronovitch

and tell him that use of the Daleks had been confirmed. Aaronovitch studied old serials as he prepared to write for the series. He found *The Seeds of Death* and *The Ambassadors of Death* rather slow, and of the few Peter Davison and Colin Baker serials he watched he only liked *Vengeance on Varos*. He did admire *The Robots of Death* and Robert Holmes' scripts such as *Spearhead from Space* and *The Talons of Weng-Chiang*. His brief for the show's style was that the regular characters should be kept together and should not be captured; there should also be no 'corridor scenes'.

Aaronovitch originally thought it was joke when he was told by Cartmel that he would be writing the Dalek story. In studying the 1960s, the writer found that people had a rose-tinted view of the decade and wanted to show some of its more unpleasant aspects. He also wanted to show the Doctor manipulating people. Aaronovitch even worked on his scripts on Christmas Day. One idea that Aaronovitch attempted was a Dalek with 'esprit de corps', but he could not make the dialogue work. Thinking that the show might go out at 5.15pm, the writer held back on the level of violence in his script.



Monday 21 December: Aaronovitch's storyline was mailed to Nation in California. The storyline – which generally followed the finished serial – was set in December 1963. Professor Rachel Israel and Allison Williams went to join Colonel Gilmore at Foreman's Junkyard in Totter's Lane where they found a lone Blue Dalek. At the end of the episode, the Doctor interrupts a parents' meeting at the school and has it evacuated, with a Red Dalek materialising in the cellar. In Part Two, the group leaves the school and returns to Totter's Lane where Gilmore has his mobile HQ. The Doctor visited a tea stall and passed the Reverend Parkinson; he then visits a lock-up to claim a huge metal coffin by presenting some rather dubious paperwork. Ace borrows some of Mike's jeans to replace her shorts which have been ruined at the school, and at the guest house Mrs Smith talks about a woman's role in life as the BBC Home Service plays in the background. At the school, Ace traces the Dalek signals to the cellar where she finds a dead soldier and a Dalek operating the transmat. Ace was to be injured as the Daleks cornered her in the cliffhanger. In Part Three, a Blue Dalek was to be seen driving the lorry which took the coffin away from the graveyard. The Red Daleks called on Gummer (the Ratcliffe character) and his associates and ordered them to surrender, with the Blue Dalek leader being revealed to be the mysterious child who has been watching events throughout. In Part Four, the truth about the Hand of Rassilon is revealed; this is held by the child at a docklands warehouse, and the Black Dalek emerges to command the Blue Daleks. The Doctor traces the time corridor to the future from the Dalek shuttle; the Daleks aim to rival the power of the Time Lords, for which they need the Remote Gravitomagnetic Stellar Manipulator which is transported by the Daleks' weapons platform to the Red Dalek shuttle. The captured Blue Daleks are also herded on board and all Daleks and technology left on Earth are disintegrated to protect their secrets. The Dalek Emperor was revealed as Davros, the Doctor sent a pulse up the time corridor to destroy the Dalek base and uses the Novagun from the Hand of Rassilon on the Black Dalek. The Reverend Parkinson then conducts Mike's funeral.

The sequence with a lone Dalek at Totter's Lane was put in the storyline by Aaronovitch to demonstrate that a single Dalek was still a massive threat, even to armed troops, thus re-establishing their menace which he felt had been diminished. Aaronovitch suggested 'Head Up Displays' for the Daleks after seeing them in the 1987 movie *Predator*.

In the original rehearsal scripts (rather than the revised drafts from Monday 22 and Thursday 25 February), Gilmore was still a Colonel rather than a Group Captain. When Ace complains about excitement not being what she had in mind in the back of the van, the Doctor comments "Excitement never is, if you anticipate it, it wouldn't be exciting." At the junkyard, Rachel comments that Sergeant Smith lives locally. Embery was originally a non-speaking role. In the van, the Doctor explained to Ace that the motivation for the Daleks was "Sublimated inferiority complex, to mask their inadequacies by reducing all other races to slavery or extinction." At the yard, Mike told Gilmore that he will use a police box to call HQ and introduces the Colonel to Mr Gummer of the 'Community Association'. On arriving at the school, the Doctor and Ace find an induction



meeting for prospective parents in progress; the Headmaster believes Ace is the Doctor's daughter, but instead he passes her off as his granddaughter before ordering an evacuation ("What is it, a bomb, the bomb?") whereupon the Headmaster calls for Miss Gould to get the parents and children away. On the upper floor, the Doctor tells Ace, "I've been to this time nexus before, I spent five months here, Susan came to this very school" and that the Daleks are following him because they "must have used a Temporal Imager and cross references with records from their invasion of the Earth in the twenty-second century." He ponders, "Why are they trying to move against me in my previous incarnation when it intersected this time/space nexus"; there were no references to the Hand of Omega. The Doctor later explains to Ace that the Dalek in the cellar was dormant until the destruction of the transmat activated it: "Never underestimate a Dalek."

At the start of Part Two's script, Ace discovers that she has ripped her shorts and the Headmaster plays no further part in the serial after the opening scenes. On returning to the school entrance hall with the guns, the Doctor tells Ace "Aim just above the gun plate, if we can hit that, the concussive effect should disable the Dalek." The Doctor attempts to fire one of the weapons at the Dalek, which returns fire through a wall. After talking to the Doctor at his stall, John hangs up an 'On Holiday' sign and departs. At the funeral parlour are two staff members, Martin and Harold ('middle aged/fat'); Harold makes the tea while explaining that the cold metal coffin was left a month ago by "that old geezer ... With white hair. Doctor or something." Martin fears that the coffin is radioactive and that the Doctor is "a spy, a red agent"; he then recalls the film *Kiss Me Deadly* in which a woman was burnt up by a radioactive substance. The Doctor takes a parcel wrapped in newspaper from the coffin. At Mike's house, Mrs Smith has sorted out some of Mike's old Levi 501s for Ace to wear, and Allison is holding 'a steel string guitar'. Gummer's Warehouse was to have been close to the river, and the Voice says their enemies are the Vri Katri *Dau-rett Ka Dalek* as well as hoping that the Doctor will fight and die for them. Mrs Smith was originally a speaking role; she tells Ace proudly about her new transistor radio, and

how Michael loved to listen to *Bulldog Drummond* on the old big cabinet radio. She prefers radio to television; the music for Ace watching TV was to be *The Loco-motion* (a hit for Little Eva in September 1962). In the closing scene, Aaronovitch noted that the 'Red Dalek HUD display is more complex and sophisticated than the Blue Dalek display in Episode One'.

In Part Three's script, the Doctor's confuser device locates two further Daleks on the upper

"And if it gets repeated you'll get this much..." Ace gets a lesson in money from Mike.

Entrance Hall; Command HQ Building
Thu 28 Apr 88 Television Centre
Studio 8; School Entrance Hall;
School Stairwell; Mike's Living
Room/Hallway; Shuttle Bridge;
School Cellar
Fri 29 Apr 88 Television



The Doctor manages to locate the source of the magnetic fluctuation. That's one clever umbrella ...



The Professor and Ace land in a decade wots got no street cred.

Below: Professor Rachel Jensen. We're sure we've heard of her...

Bottom: The Abomination has 40 winks after a hard day's extermination. © D RICHARDSON



level in addition to the ones attacking Ace, and it was the Doctor who uses Ace's bat to kill the creature in the exploded Dalek. In the Warehouse, the Voice explains to Gummer of their opponents that "Once they were like us. Pure in body and spirit, but they became corrupted. They left the Ven Gatrik Spex Dalek, the true path of dominance." At the school, the Doctor cannot make another confuser because he only has one crystal, and Mike marvels at the magnificence of the Daleks. In the graveyard, Gummer meets the Reverend Parkinson and explains how recent "incidents" at his Boys Club were just high spirits; the vicar recalls Michael Smith having a wonderful voice in his choir. The Association men who collect the coffin are led by Robert, who talks to the girl. In the cafe, Gilmore gives orders to Kaufman rather than Mike and the Doctor tells Ace to leave her toast. After Mike phones Gummer, Harry warns him not to get involved with the Association as a lot of them were locked up in the war. "And look where it got us," says Mike. The Red Dalek Emperor issues an ultimatum to Gummer. Talking to the Doctor on the school stairs, Ace feels that this Earth is not her home; "Iceworld was more familiar than this ... I keep expecting to see everything in black and white." The Doctor tells her that "the real trouble starts when you meet people who remember you from

the future," and when she suggests going to see herself being born, he advises "I wouldn't." As the Doctor explains to Ace about the Hand of Omega and makes a reference to "We ...", this was footnoted as 'This slip-up is important to the mythos and has to be kept in'. The card the Doctor leaves in Gummer's office is 'embossed with Prydonian Seal [Ref - The Deadly Assassin (4P)]'. A scene in the cafe has the juke box playing *Hallo Little Girl* by the Foremost (a September 1963 hit) as a Blue Dalek moves around and Harry lies dead. Returning to the school, the Doctor makes adjustments to his confuser with his tools and tells Ace it is "time to save the world again." The Blue Daleks secure the lower floors of the school but the Doctor uses his confuser and Ace employs some gellignite to stall them; one Dalek falls on its side but a red glow raises it upright again as they summon the homing weapon which is a Dalek that 'instead of the manipulator ... has a big bulky weapon with a large bore'. As the Red Dalek shuttle arrives, the Doctor leaps to his feet with enthusiasm and declares: "At last. Now it really starts."

In the script for Part Four, the Doctor explains to Ace that inside the newspaper parcel is an accessory - "the Finger of Omega if you like" - which he has borrowed from the Hand (which responds to Telepathic Commands within 20 metres if it likes you). When Rachel insists on helping the Doctor, she remarks, "Out of my way Colonel, or I may do something unscientific to your face." At the Warehouse, the Black Dalek tells Gummer the true meaning of the obedience is to make the ultimate sacrifice as its Blue Daleks do - something which it does not think Gummer would do. When the Red Daleks arrive at the Warehouse Yard, there is a standoff because the Black Dalek has placed nuclear explosives on the Hand of Omega to destroy it if they are attacked; the Doctor monitors this situation via alien graphics he intercepts on the television in the school cellar. The Doctor returns to the Warehouse Yard and falls into a trance by the Hand of Omega, causing the object to render the nuclear charges useless, whereupon the Black Dalek escapes. In the cellar, Allison says she had been offered a place at Sussex, while Gilmore says he will retire to a remote cottage in Wales since the Army are angling to take over his Special Incursions Countermeasure Unit: "They've got some bright boy, Captain Tunbridge-Steward or something, worked for the SOE during the war, very highly thought of." The Red Emperor has all disabled Daleks on Earth disintegrated, and when Mike threatens Ace she calmly eats a packet of bacon sandwiches. Addressing Davros, the Doctor declares he has heard his threats before "all over the universe, from the Autons to the Zygons and you know something Davros, of them all you are the most pathetic." Confronting the Black Dalek in the street, the Doctor unwraps his package to reveal a low slung leather belt and holster with "a black ugly pistol"; he then faces the Dalek in a shoot-out where he is fastest on the draw.

In the rehearsal scripts, Rachel Jensen was 'a middle aged woman in smart clothes', the small girl was 'about twelve, she has fair dirty hair and a gaunt look', Sergeant Mike Smith was 'Tall, aged 25, dark haired, wearing jeans. Roundnecked RAF blue jumper, his hair is regulation length and a heavy biker's jacket is slung over the back of his chair', Harry was a 'middle aged ex-boxer type', Gilmore was 'a man in his mid Fifties with a stern military

visage', Allison Williams was 'a young woman in a skirt suit and a duffle coat, glasses', Gummer was 'a forty year old man in a dark suit', the Headmaster was 'a man in his late fifties wearing a rumpled suit and a strangely vague expression', John was a 'West Indian owner of the teastall', Reverend Parkinson was 'a tall thin man in a long warm coat, hat, dark glasses and dog collar ... using a blind cane' and Martin was 'a tall thin aesthetic escapee from a TB Ward (aged 40)'.

Monday 18 January 1988: With no objections from Nation over the storyline, Nathan-Turner decided to move ahead with the serial. When Nation did later object to neither the Daleks nor Davros featuring strongly enough, the producer was able to win him over with praise. Nathan-Turner was then on leave when Cartmel handled the final arrangements with Roger Hancock, Nation's agent.

Friday 5 February: Michael Sheard was prompted to write to the production office having just enjoyed watching *Pyramids of Mars* on videotape and asked if he could appear in the series again; "If I am very lucky and you have something for me I promise nothing will stop me from doing it." He wrote again on Tuesday 23 February asking if he could play the headmaster in the Dalek serial and promising to be available.

Monday 8 February: Director Andrew Morgan joined the production. Revised drafts of the scripts were delivered during this week.

Tuesday 16 February: The use of both Daleks and Davros was formally agreed with Nation's agents.

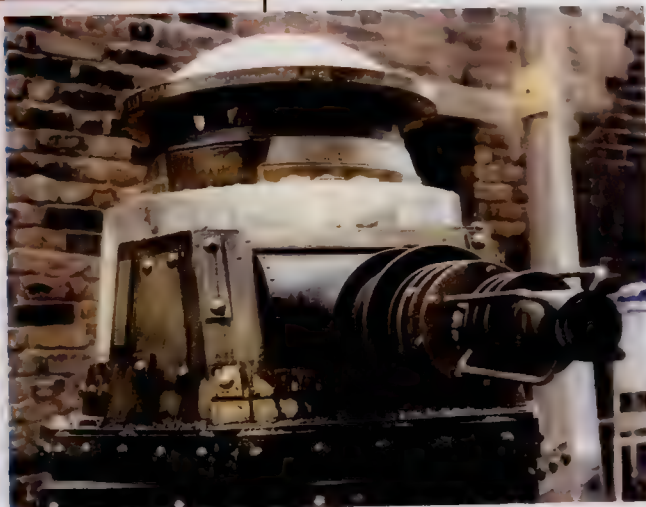
The role of Gilmore was offered to Ian Ogilvy on Friday 19 February, that of Mike to Mark McGann on Monday 22 February, the Headmaster to actor/writer Peter Tilbury and Gummer to Alan Stratford Johns on Tuesday 1 March and Gilmore to Neil Stacy on Friday 4 March.

Rehearsal scripts for Parts One and Two were sent out to the cast in the last week of February. The names of the soldiers in the yard with Embery were Amery, Bellos and Abbot. Morgan had been unhappy with the notion of the Doctor shooting the Black Dalek with the Finger of Omega and asked Cartmel for something which relied on dialogue. Aaronovitch was unsure about the revised dialogue-based confrontation between the Doctor and the Black Dalek in Part Four which he felt was too similar to the sequence with the guard in *Dragonfire*.

Wednesday 9 March: It was agreed that Jasmine Breaks would also provide the battle computer voice in studio in her own voice and that this would be replaced later. Morgan knew Breaks' parents and that the 12-year-old wanted to be an actress; as such, he coached her a lot during production for which she was issued with a special licence to work on the show.

Tuesday 15 March: Morgan had worked with Joseph Marcell in *Juliet Bravo* and offered him the 'little cameo' of John on the serial; Marcell later played Geoffrey in the hit US sitcom *The Fresh Prince of Bel Air*.

Thursday 17 March: The Grange Hill production office agreed to release Sheard from their schedule to appear in *Doctor Who*.



● Friday 18 March: An OB recce was conducted for the serial.

● Wednesday 23 March: Script rewrites were sent out to cast as all the episodes had been too long. These included the battle with the Daleks in Part Three and a scene in the cellar with Allison receiving news on a field telephone from Gilmore; Gummer was now called Ratcliffe.

● Monday 28 March: Rehearsals began with a readthrough at Room 401 of the BBC Rehearsal Rooms, Acton. Dursley McLinden who played Mike had been recommended to Morgan by Nathan-Turner who had spotted him in a play with Nicola Bryant; the team had not realised that McLinden could not drive. Morgan had interviewed Karen Gledhill for the TVS series *Knights of God* a few years earlier, and had directed Pamela Salem on *Buccaneer*. To fully understand the story, Aldred watched a copy of *An Unearthly Child*. Sylvester McCoy also felt that Ace, not the Doctor, should grab the ATR in Part Two.

● Tuesday 29 March: John Leeson was loaned a VHS tape with examples of Davros' previous appearances so he could make the Battle Computer Voice sound like Davros. Originally, Terry Molloy was to do this voice, but he was busy on a TV show for Central in Nottingham.

● Monday 4 April: One take of the Doctor and Ace running from the workman's hut was unusable because McCoy was still wearing his glasses. The reason that the emergency services were so concerned about the explosion at the Windmill Walk/Wooton Street bridge was that it was the 60th anniversary of the Dublin uprising and were prepared for IRA activity. For the new season, Sophie Aldred wore less chunky Doc Martens, replaced her cycling shorts with a skirt and leggings (inspired by a friend) and her jacket now sported a *Watchmen* smiley batch which she had acquired at ChaosCon in March. The actress found that her tight plait was very painful.

● Tuesday 5 April: The Theed Street Yard was owned by ITV, and when the gates were blown off, the explosion triggered car alarms in the area as well as damaging several of the Imperial Dalek props. The Imperial Daleks had new dome lights from visual effects assistant Paul McGuinness, while visual effects designer Stuart Brisdon replaced the sink plunger with a control probe. The Special Weapons Dalek was constructed by visual effects assistant Dave Becker; McCoy referred to this as the 'Rambo' Dalek.

● Wednesday 6 April: The gates on the Totter's Lane yard originally read 'LM Forman'. Designer Martin Collins used reference photographs from *An Unearthly Child* to try to match the location, found by production manager Ian Fraser, as closely as possible. Dancer Hugh Spight played the lone Dalek at this venue; he had appeared as a frog in a corporate video directed by Morgan who felt that he needed a younger, fitter actor to operate this and the Black Dalek in the serial since some of the other operators were now getting old. The cast was amused when Simon Williams commented on the stage direction 'Gilmore has pulled a chunky service revolver' in the script for Part One, believing 'Chunky' to be a make of revolver. Williams was having problems with his prop gun jamming, and in one out-take McCoy referred to him as "You



chunky lover." There were noise problems because of a local radio traffic news helicopter in the area, and the venue was also on the Heathrow flight path. Stunt arranger Tip Tipping drilled the extras playing soldiers.

● As a Cambridge graduate, Gledhill wanted to wear her Newnham College scarf, but Allison would have attended Girton.

● Thursday 7 April: The Drama Early Warning Synopsis was issued for *Remembrance of the Daleks*, listing the guest stars as Simon Williams, George Sewell, Pamela Salem and Harry Fowler.

● Friday 8 April: Some shots of the van being driven were recorded with driver Mark Oliver at the wheel. Nathan-Turner directed the scenes in Red Four from the back of the van; McCoy found it a problem to drive without his glasses, and the clutch on the vehicle kept sticking. The TA Hall seen in the serial had been a rehearsal venue for the third and fourth episodes of *The Chase* in 1965. The cemetery unfortunately had some modern flats visible in the background. Tipping arranged the fight between Mike and the Headmaster. For the scene where Ratcliffe probed the grave, George Sewell pushed the cane into a tube buried in the ground. McCoy suggested that the blind vicar could fall into the open grave; the burial sequence was also recorded with two stagehands carrying the Hand of Omega as a guidetrack for the paintbox effects to add in the coffin. The recording was visited by writer Ian Briggs and the three girls on whom he had based Ace. Nathan-Turner was concerned when photographers from the fanzine *Doctor Who Bulletin* arrived and instructed that these shots should not be published; the photographs appeared in Issue 53 on Wednesday 20 April.

● Saturday 9 April: The use of St John's School was arranged late in the day, and production manager Michael McDermott had not been aware of the noise from the nearby Hammersmith flyover. Coming from a theatrical background, Morgan was slightly superstitious about recording on 'Macbeth Street'. For the scene where Ace attacked the Dalek in the lab, Aldred started battering one of the real Dalek props believing it to be the



pre-rigged visual effects dummy. The prop Coal Hill School sign named the Headmaster as 'H Parson', a reference to videotape editor Hugh Parson. It was while recording the scene at the window for Part One, that McCoy realised that the Doctor's role should be that of Ace's tutor as he took her around the universe.

● Sunday 10 April: Tipping rehearsed the death slide stunt at the school and the fibreglass shuttle prop was prepared at the playground; this prop was prepared by visual effects assistant Melvyn Friend, who also made the miniature of the shuttle.

● Monday 11 April: A photocall was held at the school for the cast and the Daleks; it was attended by BBC publicity as well as *The Sun*, *The Star*, the *Daily Express*, *Daily Mirror* and *Daily Mail*, most of which published reports the next day. For the scenes of the Chemistry Lab windows being blown in, the cast members were trying not to laugh because Williams had just told a rude story about hamsters.

● Tuesday 12 April: Mark Oliver again drove the van on location; originally Tipping was going to double Dursley McLinden in the driving sequences. McCoy ad-libbed the gag about Gilmore's nickname being 'Chunky'. The school children included Tam Williams (son of Simon Williams), Hero Trew (son of costume designer Ken Trew), Zoe Morgan (daughter of Andrew

Top: The Doctor warns of the dangers of little green blobs in bonded polycarbide armour.

Above: Er, isn't the little girl (Jasmine Breaks) hanging round with the wrong Daleks?

➤ Centre Studio 8: Warehouse Office; Cellar; Funeral Parlour Backroom/Small Room; Mothership Bridge

RADIO TIMES

Wed 5 Oct 88 Part One: London, 25 years ago. The Doctor has returned to conclude some unfinished business. Unfortunately some old acquaintances are waiting for him. Ace doesn't like the music in 1963. Wait until she meets the old acquaintances.

Wed 12 Oct 88 Part Two: London, 1963: the Doctor wants to bury the past – before it buries him ...

Wed 19 Oct 88 Part Three: Dalek hunting, destruction of the transmat, Machiavellian manipulation, grave robbing, and Ace gets asked to the pictures.

Wed 26 Oct 88 Part Four: The Omega device is in jeopardy. A giant Dalek warship hangs above the Earth. London has become a battleground for ruthless alien intelligences.



Top: An explosion rocks the Totter's Lane junkyard.

Above: Mike and Ratcliffe find themselves on the wrong side.

Below: Stuntman Tip Tipping feels the force of a Dalek blast.



Morgan) and Tasmin Breaks (sister of Jasmine Breaks). The article in the *Daily Express* claimed that BBC1 Controller Jonathan Powell was a 'fan' of the show. During OB work, Aldred lost one of her *Batman* earrings and dresser Andrew Duckett was dispatched to Covent Garden to find a replacement.

Friday 15 April: Rehearsals took place in Room 302 of the BBC Rehearsal Rooms at Acton. The serial had originally been scheduled only two studio days from Wednesday 27 April. When the episodes ran long in rehearsals, McCoy fought to retain the scene where Ace reacted to the 'No Coloureds' sign and the scene with John at the cafe.

Saturday 16 April: Leeson recorded his voices for the serial at 4pm at Television Centre.

Thursday 21 April: *The Fulham Chronicle* carried a full-page report about the Macbeth Street location work.

Sunday 24 April: Royce Mills, Roy Skelton and Brian Miller performed voice recording at Television Centre between 10am and 1pm.

Wednesday 27 April: Afternoon recording

from 4.30pm to 6pm included the cafe scene for Part Two and scenes in the School Entrance Hall for Part Two. The main recording from 7.30pm to 10pm covered the remaining cafe scenes, the Command HQ Building (where McCoy and the cast kept getting the giggles) and the School Entrance Hall for the first two episodes (with McCoy banging on the cellar door and calling "Let me out Ace, I need to go to the toilet!").

Thursday 28 April: For this day and the next, taping ran from 2.30pm to 6pm, then from 7.30pm to 10pm. The afternoon covered the remaining School Entrance Hall material for Part Two followed by the School Stairwell for Parts One and Three, Mike's Living Room and Hallway, the Shuttle Bridge, and then the first of the School Entrance Hall scenes for Parts Three and Four. At McCoy's suggestion, the Doctor thumbed a copy of Richard Gordon's 1952 comic novel *Doctor in the House* continuing a joke established in *Dragonfire* of him reading books with the word 'Doctor' in the title; McCoy's script was also visible in his pocket during this scene. Aldred had continuity problems with the badges on Ace's jacket during the final Living Room scenes. The evening then focused on the scenes in the School Cellar and on the Stairwell for Part One. For the effect of the levitating Dalek, Brisdon adapted a stairlift mechanism so that the casing could be moved by scene crew from the other side of the wall. Aldred learned to fire the ATR gun in the BBC armoury.

Friday 29 April: Afternoon recording focused on Cellar scenes for Part Four along with the scenes in the Warehouse Office, the Funeral Parlour Backroom and Small Room, and then the early scenes on the Mothership Bridge. The evening concluded the scenes set on the Mothership Bridge and in the Cellar. The symbols on the card left by the Doctor were inspired by the Time Lord names written down in the 1972 edition of *The Making of Doctor Who*. Tipping played the small role of Corporal Heinlein since the character engaged in a fight with Mike. The Emperor Dalek incorporated a large perspex sphere left over from the *Bodymatters* programme; Aldred called this

"Mum Roll-On Deodorant." Inside the casing, Terry Molloy had to operate the torch illuminating the eye and open the dome to reveal himself as Davros.

'Gallery Only' studio sessions for electronic effects were scheduled for Tuesday 3 to Thursday 5 May. Editing was to take place from Wednesday 18 May to Thursday 9 June, with dubbing from Monday 13 June to Tuesday 26 July.

The opening dialogue was originally planned to comprise John F Kennedy ("Our most basic common link ..." from his speech in Washington on 10 June 1963), Bob Dylan (singing the 1963 song *Only A Pawn In Their Game* about the racist killing of Medgar Evers on 12 June 1963), French President Charles De Gaulle (speaking about the Common Market on 4 January 1963), the Duke of Edinburgh (wishing success to the independent Kenya in Nairobi on 12 December 1963), Soviet Premier Nikita Khrushchev (protesting Western Capitalism at the United Nations on 12 October 1960), Martin Luther King (the "I have a dream speech" condemning racism on 28 August 1963), Kennedy again ("Ich bin ein Berliner" in Berlin on 26 June 1963), sports commentators (announcing Ayala winning the Grand National on 30 March 1963 and a save by goalkeeper Gordon Banks during the FA Cup Final on 25 May 1963), the Queen (announcing "The common Pacific Telephone Cable is an outstanding event in the history of communications" on 2 December 1963), the Pope broadcasting in Latin, and a news commentator describing the Beatles' fans at London Airport.

The copyright situation was also investigated for items from the 1986 LP *The World Won't Listen* by The Smiths and the 1987 LP *Love by Aztec Camera*, both of which were to have been heard on Ace's ghetto blaster. Period songs considered were *It's Only Make Believe* (Jimmy Staff), *Twist and Shout* (The Beatles), *Do You Want To Know A Secret?* (The Beatles), *Apache* (The Shadows), *Lollipop* (The Mudlarks), *Hallo Little Girl* (The Foremost) and *Stay* (The Hollies).

An edit of Part One prepared on Thursday 26 May ran to 26'17"; this included a longer pre-credit with the Bob Dylan song, the Doctor calling Gilmore a "misbegotten military masochistic moron", an HQ scene where Alison thought the Doctor could be an alien ("I just wish it was a bit more obvious. You know, had green skin or antennae sticking out of his head or something ..."), the Doctor explaining to Ace why they have returned to the school and Ratcliffe dismissing his men in the yard. An edit of Part Two running to 26'45" had an extended version of the Doctor talking to John in the cafe, Ace testing her baseball bat on the sofa, Dalek voice-overs for the struggle between Mike and the Headmaster, the gravedigger starting to shovel the earth, a sequence where the Doctor went inside the TARDIS while in the van Rachel discusses the Doctor with Mike who is relieved to hear that Ace is human ("I mean I wouldn't want her to be foreign would I?"), and a shot of the Doctor's confuser shorting. Part Three ran to 25'47" and included the Doctor mending Ace's leg, a crossfade from Ratcliffe looking at the Omega grave to the Dalek ship and extra material of Mike and Ace running across the playground. Part Four's initial duration was 26'57" and had more bridge dialogue during the battle (plus orders to place the Hand of Omega in the control

circuit), the Doctor telling Ace he was glad the Daleks had the Hand of Omega, the girl skipping to Ratcliffe's office, the Doctor preparing his camera in the cellar, news that the Renegade Commander was unaccounted for, the Doctor preening himself before his broadcast, the Doctor telling Davros "Oh Davros, I am far more than just another Time Lord", and the Doctor stopping Gilmore calling up reinforcements against the Black Dalek as he observes "Not this time. I started this."

• **Tuesday 31 May:** Buckingham Palace informed the BBC that the Queen had declined to allow the use of her speech in the pre-credits montage. Permission was reluctantly given for the dialogue from the Duke of Edinburgh. The final montage featured Kennedy (two speeches), de Gaulle, the Duke of Edinburgh and Martin Luther King all taken from BBC archive LPs. As it turned out, Bob Dylan was a great fan of the show and was happy for *Only A Pawn in Their Game* to be used at no cost.

• **Thursday 9 June:** At Lime Grove Music Studios, Keith Murrell recorded Keff McCulloch's arrangement of *Return to Sender* by Otis Blackwell and Winfield Scott for Part One. McCulloch provided the new recordings of White's *Children's Favourites* and Jerry Lordan's *Apache*, as well as around 37 minutes of original incidental music.

• In Part One, one shot of the Doctor and Ace driving in the van was actually recorded for Mike driving the van to Totter's Lane earlier in the episode. Part Two included a continuity error as the baseball bat moved from one of the Doctor's hands to another in the funeral parlour sequence. The sequences with the Doctor and Ace in the van during Part One had to be redubbed because of sound levels, as did some of the Doctor's lines during the junkyard explosion. The episode number captions were superimposed over a shot of Rachel by the school for Part One, the Dalek in the cellar for Part Two, Ace grabbing a gun in the school for Part Three and the Doctor's group in the school lab for Part Four. Second edits were screened of all episodes.

• When the episodes were played back to Head of Drama Mark Shivas, Cartmel was upset when Shivas was on the phone during the 'No Coloureds' scene and made a point of rewinding the tape to point it out. Shivas felt that Ace should have torn up the sign in anger.

• The budget for the serial was exceeded by £13,000, and as such Morgan was not able to work on the series again.

• **Thursday 20 October:** Jasmine Breaks was the subject of 'My Style' by Wilkie Wilson on the *Mirror Woman* page to tie-in with her appearance in the serial.

• **Thursday 27 October:** In the *Radio Times* letters column, Sarah and Carl Hanaghan of Macclesfield complained that the cliffhanger for Part One had been spoiled when Andy Crane screened a preview of Part Two on Children's BBC.

• **Thursday 10 November:** Another *Radio Times* letter from A P Ducker of Sheffield expressed amazement at the levitating Dalek in Part One.

• **Thursday 24 November:** More *Radio Times* letters under the title 'Doctor Who's Winter Sunshine!' saw Ian Duerden of Caersws (who

enjoyed the serial) pointing out that it should not be light outside at 5.15pm in November while JT Greaves of London observed that 'Daleko' was Russian for 'far'.

• Two pieces of incidental music appeared on *The Doctor Who 25th Anniversary Album* issued on BBC LP, cassette and CD in November 1988; these were *Cemetery Chase* from Part Two and *A Child's Return* from Part Four. This was later reissued as the CDs *Evolution – The Music from Doctor Who* issued by Prestige in May 1997 and *Music from Doctor Who from Castle Pulse* in July 2002. The serial was released on videotape as part of *Doctor Who: The Daleks Limited Edition Box Set* by BBC Enterprises in September 1993 with cover artwork by Alister Pearson. Some of the deleted scenes from the serial appeared in the BBC Video *30 Years in the TARDIS* in November 1994.

• ABC Australia broadcast the serial in November 1988, while New Zealand screened it in February/March 1990. The German version of the serial was entitled *Die Hand des Omega* (*The Hand of Omega*) for broadcast on RTL from February 1990 and again in 1993; in Part Two, the TV voice announced "Doctor Who".

• UK Gold screened the serial in episodic and compilation form from December 1994. Part Four was screened as part of *The Take* on BBC Choice on Sunday 22 November, Sunday 24 December 1998 and on Sunday 25 July 1999.

• *Remembrance of the Daleks* was issued on DVD by BBC Worldwide in February 2001. To improve the quality of the episodes, some shots had been inserted from a higher generation tape in Parts One and Two – which unfortunately resulted in two overlay omissions; the ray effects hitting the soldier in Part One and some smoke rising over a Dalek in Part Two. The DVD contained ten minutes of deleted or extended sequences, four minutes of out-takes, trailers for Parts One and Two, alternative angles for the chemistry lab scene in Part Two and the gates being blown open in Ratcliffe's yard, a music only option (including some unused cues), and a commentary recorded by Sylvester McCoy and Sophie Aldred at the Spur of Television Centre on Thursday 27 July 2000. The version of the serial has a different recording of *Do You Want to Know a Secret* performed by Billy J Kramer and the Dakotas (a hit in May 1963) on Part One and *A Taste of Honey* was replaced by

generic 'Mersey Beat' library music in Part Three when the original Beatles recording from *Please, Please Me* could not be cleared.

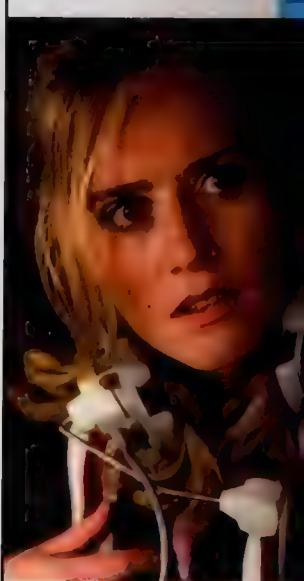
• The BBC Archives hold the first edits of all four episodes (officially timed at 26'09", 26'30", 28'46" and 26'56") as well as 25 recording spools and a spool of the pre-credit sequence. Almost all the recorded material exists on VHS.

• In the *Cast* section, Roy Skelton was a *Voice* not a *Dalek Operator* and Peter Hamilton should read Peter Hamilton Dyer; to clarify further detail, John Leeson provided the *Battle Computer Voice*. Terry Molloy was not credited in the *Radio Times* for Part Four which billed 'Roy Tromelly' again.

• In the *Extras* section, Tamlyn Williams, Robert Laycock, Diggory Laycock, Oliver Brett, Edward Daumeris and Davart McLennon were the *Schoolboys*. Omitted were Albert Walsh as a *Male Onlooker*, James Muir as *RAF Driver*, Len Bond as *Association Van Driver*, John Gunnery as *Association Man*, Michael Mello as *RAF Man*, Paul Barton as *Pallbearer* and Mark Oliver as *Driving Double for Mike, Doctor and Ace*. Alfred Rogers, Tommy Charlton, Steve Little, Martin Rumble and Colin Thomas did not take part in the programme.

• In the *Credits* section, Hilary Barratt was an uncredited *Production Associate* on the OB material, Robin Sutherland was the supervising OB *Cameraman* and of the *Vision Mixers*, Fred Law supervised the OB material and Shirley Coward the studio work.

Above: An Imperial Dalek regrets last night's curry.



Above: Gilmore's other scientific advisor Allison (Karen Gledhill)

Below: "What do you need E for?" asked Susan back in 1963. To spell 'I. M. Foreman' properly, of course.



The Happiness Patrol

Don't Worry Be Happy **BY MARK MICHALOWSKI**

DWM ARCHIVE

DWM 302

COMMISSIONING

Thu 3 Sep 87 *The Crooked Smile*
Part One commissioned for Wed 30 Sep 87; delivered Wed 23 Sep 87
Wed 30 Sep 87 *The Crooked Smile*
Parts Two and Three commissioned for Sat 5 Dec 87 (Part Two), Tue 5 Jan 88 (Part Three); delivered Wed 9 Dec 87 (Part Two), Mon 15 Feb 88 (Part Three)

PRODUCTION

Tue 26 Jul 88 Television Centre
Studio 3: Street Outside Kandy Kitchen; Street; Forum Square; Bluesy Street; Street with Fire Escape; Waiting Zone 1; Alcove in Forum Square; Second Street
Wed 27 Jul 88 Television Centre
Studio 3: Street with Fire Escape; Street Outside Kandy Kitchen; Street; Bluesy Street; Street Outside Forum; Forum Square; Second Street; Waiting Zone 2
Thu 28 Jul 88 Television Centre
Studio 3: Forum Square; Pipes
Wed 10 Aug 88 Television Centre
Studio 8: Helen A screen inserts; Helen A's Suite; Kandy Kitchen; Happiness Patrol HQ
Thu 11 Aug 88 Television Centre
Studio 8: Kandy Kitchen; Doompipe; Execution Yard; Pipes

AUDIO TIMES

Wed 2 Nov 88 Part One: Behind the disturbing facade of Terra Alpha there's an even more disturbing reality.
Wed 9 Nov 88 Part Two: There are no prisons on Terra Alpha, just the Waiting Zone. No executions, just disappearances. And no opposition. But now there is the Doctor.
Wed 16 Nov 88 Part Three: The blues versus muzak. Sonnets versus limericks. The Doctor and Ace versus the Happiness Patrol.

The Doctor and Ace don't find a lot to smile about on Terra Alpha.



C up of tea, Mr Kandy Man?'
'Don't mind if I do, Mrs Kandy Man. How's your cold?'
'Oh, can't complain. Been bringing up a bit of treacle, but nothing to worry your little kandy head over. What's that you're watching?'
'This? Oh, it's one of my earliest – found it in the Kandy Attic and thought I'd have a look at it.'
'Oh yes – The Happiness Patrol. I remember your showing me that on our honeymoon. Budge up a bit – let me have a look. How's it stood the test of time, then?'
'It's not quite as bad as its detractors would have you think, you know – although not nearly as good as its fans insist.'
'Savage indictment of totalitarianism, wasn't it?'
'So they said – can't really see it myself: just a lot of people running around a badly-painted stage set. And all that

I, Candy: The Doctor faces up to the sweetest of psychopaths. Still, it takes all sorts ...

nonsense about pink triangles and what-have-you. Humbug!' 'Don't mind if I do, Mr Kandy Man. Although I expect the set design is deliberate: constructing a world at a slight angle to reality, you know. Juxtaposing Helen A's bright, artificial world with the drab, emptiness of enforced happiness. That kind of thing.'

'Happen it is, Mrs Kandy Man – oooh, that sounds bad. Go on, cough it up. You'll feel better. Need a tissue?'

'Oooh heavens no, Mr Kandy Man. I'll be picking bits off my face from now until doomsday if I do. What are they, then? They look like Yoda's love-children.'

'The Pipe People? Gawd-only knows what they were there for, my little toffee doughnut: lovely masks, but they just spent the whole story running backwards and forwards in some pipes with a quick visit to the Kandy Kitchen.'

'Ahh! The Kandy Kitchen!'

'Lovely, isn't it? Especially all those clockworky bits and cogs and things. Ahhh, those were the days. I rather miss Gilbert M, you know, Mrs Kandy Man.'

'Whatever happened to him?'

'Ran off with Helen A's husband. They run a tea room and craft shop on the Isle of Wight now.'

'She was good, though, wasn't she?'

'Helen A? Oh yes m'dear – the best. Sheila Hancock was perfect, absolutely perfect. And that scene near the end... when the Doctor confronts her and she sees Fifi, dying.'

'I know, Mr Kandy Man: brings a sugar tear to your eye every time, doesn't it? Aaaachoo!! Oh, bless me!'

'That was a big one! You should get yourself off to bed with a honey and hot lemon.'

'Goodness me no! It'd dissolve a hole right through my kandy stomach, and no mistake. And if I remember rightly, McCoy wasn't that bad in this one, was he?'

'Indeed not, Mrs Kandy Man – even the "End my life" speech isn't as bad as I'd remembered – and his conversation with Helen A at the end is one of his best.'

'Oooh, my poor throat. Feels as dry as a sherbert lemon, Mr Kandy Man.'

'You know what you need, my kandy darling?'

'What's that?'

'You should suck on a piece of barley sugar – I'm sure I've got one on me somewhere.'

ARCHIVE EXTRA

Director Chris Clough joined the production on Monday 11 April.

In the rehearsal script for Part Three, after the happicar is stolen by the Doctor, Earl, Ace and Susan Q, the former patrol member says they are near Arcadia. The Doctor says that Helen A misunderstands human psychology; happiness comes from 'inside', like Earl's music. Their first attack will be on Arcadia. There was also then a discussion between the Doctor and Ace about the aesthetics of Ace's Nitro 9 explosions. In the closing scene, Ace was originally keen to go after Joseph C and Gilbert M, but Susan Q explains it was really the Kandy Man who was dangerous.

Andrew Cartmel performed rewrites on the

script during the second week of April while on location for at St John's School for Remembrance of the Daleks.

Lesley Dunlop was married to Dominic Guard, who had enjoyed his work on *The Greatest Show in the Galaxy* a few months before. Georgina Hale had really wanted to play Helen A and told John Nathan-Turner this in the canteen; Nathan-Turner tactfully explained that she was not suitable as he wanted a more mature actress.

During rehearsals, it transpired that Richard D Sharp could not play the trumpet and it was decided that to overcome this problem, Earl's trumpet would become a harmonica which he would mime playing, and

that a harmonica score would later be overlaid – this being easier to dub than the precise finger movements of a trumpet. Sylvester McCoy offered to teach Sophie Aldred how to play the spoons for the serial.

The model filming at Elstree car park was performed in advance of studio recording.

Wednesday 27 July: For the scene with Helen nursing Fifi, Sheila Hancock's thought about how Margaret Thatcher tried to make harsh measures sound positive in her speeches.

Fifi was a major point of attraction for the cast and crew, with Rachel Bell's children getting to meet her when they visited the studio one day.



Editing on the serial was originally scheduled for Thursday 18 August to Thursday 1 September, with the episodes to be dubbed on Thursday 22 and Friday 23 September (Part One), Thursday 6 and Friday 7 October (Part Two) and Thursday 20 and Friday 21 October (Part Three). The titles for this serial and *Silver Nemesis* were added on Monday 12 September. Third edits were broadcast apart from Part Two which was a second edit. The opening episode captions were superimposed over a shot of the moody street in Part One, the Doctor and Earl's attempted escape in Part Two, and the Doctor knocking on the Forum hatch in Part Three. In Part Three, the end of the scene with the Doctor talking to Ernest P was removed; this had the doorman pointing out the microphone where Helen A congratulates the successful candidates to the Doctor – but adding that nobody is ever successful.

The role of the Newscaster was not cast until mid-September, when Clough booked his wife, actress Annie Hulley, who recorded her speeches on Sunday 25 September.

Thursday 10 November: In the *Radio Times*, the billing for Part Three was accompanied by a black and white photograph of Helen A, Joseph C and Fifi.

Thursday 10 November: In his letter to



They don't look very happy, do they? Helen A and Joseph C better watch out ...

Nathan-Turner, 'Bev' Stokes of Basset Foods PLC commented that after viewing Part One, he felt that the Kandy Man "could cause significant confusion in the minds of the public with our own Bertie Bassett character" and have a "negative effect on the sale of our products." He asked for a disclaimer on the remaining programmes and that the character should not be used again.

Doctor Who – The Happiness Patrol was Book 146 in the Target Library.

ABC Australia broadcast the serial from November 1989 with a repeat in October 1990. RTL accidentally screened the first episode of *Battlefield* in place of Part One of the serial in April 1990, but broadcast the whole serial from July 1993.



The BBC archives retain 13 recording spools for Part One, and first edits of all three episodes and second edits of Parts One and Three.

The Pipe People, Susan Q, the Doctor and Ace in the tunnels.

Silver Nemesis

The Evil That Men Do **BY DAVID DARLINGTON**



Excellent! The Cybermen are back! Erm, and now their heads shine pointlessly.

leans across to Dolores Gray, apropos of sod all, and informs her that "All things will be mine".

"I guess they will, honey!" comes the condescending, understanding retort, before Dolores tries to re-engage her conversation with the bloke who plays Richard Maynarde about poisoning servants. *Fawlty Towers* should have seen such comic timing.

Okay, I exaggerate. But, to quote an old friend of mine, we're so bloody rational, aren't we, *Doctor Who* fans? Our anal analysis can extract the simple joy from any damn thing. And such was the case the last-but-one time I watched *Silver Nemesis*, in the company of several friends including a former editor of the regular four-weekly version of the very publication you currently hold in your hand. "I need to watch *Silver Nemesis* to review it for something," came the cry. "You like it, for some obscure reason, don't you? Why don't you come round and watch it with me? You can point out a good bit for me." Pause. "If there is one." And thus did I spend seventy-five minutes with as many as three sets of non-comprehending eyes boring pityingly into the back of my head, as I sought convincing explanation for why this is one of the best *Doctor Who* stories ever told. An explanation I didn't, needless to say, find. You might as well try to explain to a random punter in the street the difference between *The Caves of Androzani* and *The Twin Dilemma*.

Compare it to the most recent time I watched *Silver Nemesis*, in the company of writer Joe Lidster, and we fell off our seats laughing, endlessly rewinding and replaying the scene I mentioned at the top, for fear of having missed another good bit. We ended up wondering if it was worth pitching to Big Finish the continuing audio adventures of Richard and Lady Peinforte. Fie!, we wanted to call it. Fie! *The Further Adventures of*

everything you know is wrong.

Why? Well, because, for instance, you are blissfully unaware that possibly the best bit of *Doctor Who* ever occurs about halfway through Part Three of *Silver Nemesis*, when Fiona Walker

DWM ARCHIVE DWM 244

COMMISSIONING

Tue 17 Nov 87 *The Harbinger* Part One commissioned for Fri 1 Jan 88; delivered Tue 19 Jan 88

Wed 20 Jan 88 *The Harbinger* Parts Two and Three commissioned for Sat 20 Feb 88 (Part Two) and Sun 20 Mar 88 (Part Three); delivered Sun 20 Mar 88 (Part Two) and Mon 11 Apr 88 (Part Three)

PRODUCTION

Wed 22 Jun 88 Greenwich Gas Works, Tunnel Avenue, London (Open Space Windsor/Building Site/Int. Transit/Park/Deserted Area)

Thu 23 Jun 88 Greenwich Gas Works (Building Site)

Fri 24 Jun 88 Greenwich Gas Works (Building Site/Model Shots/ Hangar/Top of Stairs/Gantry/ Office Area/Hangar Staircase)

Sun 26 Jun 88 Arundel Estate, Arundel, W Sussex (Countryside/ Secret Passage Exit/Country near TARDIS/Ext. Crypt)

Mon 27 Jun 88 Arundel Castle, Arundel, W Sussex (Private Grounds Windsor Castle/Terrace Windsor Castle/Drawing Room Windsor Castle/Corridor Windsor Castle/Stairs Windsor Castle/ Windsor Castle Vaults)

Tue 28 Jun 88 Arundel Estate (Forest – Spaceship Site/Forest near Crypt/Forest near Spaceship/ Int & Ext. Crypt/Forest near Road)

Wed 29 Jun 88 Arundel Estate (Int. Crypt)



A famous lookalike. Although we're still not sure who she's actually supposed to look like...



Above: Cybermen on the rampage. Can you have a rampage with just three?

Below: Don't mess with Ace or she'll twang you where it hurts!



Richard and Judy (we decided for the sake of neatness, and other reasons you probably had to be there at the time for, that Peinforte's first name had to be Judy). But I digress ...

Yeah, yeah, yeah – there are things wrong with it. But we cannot measure *Doctor Who* by what it gets wrong – for nothing, thus far, would scrape so much as a pass – rather, the metric is: 'What does it get right?' And *Silver Nemesis* gets most of it right – including cutting out all the horrid extraneous scenes on the extended video version (these were pruned for a reason, people!) but leaving in the bit with Ace on the gantry shooting Cybermen with a catapult,

which everyone in Christendom (except me) hates. Because they are humourless, soulless, joyless fools, who can probably derive a twisted form of pleasure from *Colony in Space* or some such nonsense.

Mock if you will, but derided though it now often is, *Silver Nemesis* was briefly described in 1988 as 'the thinking person's *Doctor Who*', and only widely disparaged on transmission for its blameless *Remembrance* resemblance. The writers of the new series probably won't thank me for wishing it – but one day, all *Doctor Who* episodes will be as good as Part Three of *Silver Nemesis*. They surely will, honey. They surely will!

ARCHIVE EXTRA

Kevin Clarke had attended the BBC writers course and had been attempting to write for *Casualty*. BBC producer Caroline Oulton told him that *Doctor Who* was looking for writers and – although Clarke was reluctant – made him contact Andrew Cartmel.

En route for a story discussion meeting, Clarke was passing the Mobil Garage on Shepherd's Bush Green wondering what secret he could reveal about the Doctor. The notion which he came up with was that the Doctor was God – a being who came amongst mortals but was forgetful and allowed things to get out of hand. He informed Cartmel and John Nathan-Turner at his meeting. This notion tied up with Cartmel's feelings that the Doctor was something more than just a Time Lord. However, Clarke's suggestion that the Doctor was an almost supernatural being with god-like powers was vetoed by Nathan-Turner who feared that the central character would be verging on religious; Cartmel agreed with this since the series was primarily aimed at children. Considering the story idea, Clarke returned next day and asked if the Daleks could be used in his story (since they were the most exciting monsters), but was told that these had

already assigned to Ben Aaronovitch for *Nemesis of the Doctor*. When Nathan-Turner suggested using the Cybermen instead, Clarke borrowed all the existing episodes featuring them in a desire to find out why the creatures had been so good in their earliest appearances.

Clarke wanted to give the Doctor a weird mix of ingredients – such as his own love of jazz (notably Louis Armstrong) – effectively combining his persona with that of Sylvester McCoy. He also wanted to meet Courtney Pine whom he had in mind when writing the opening scenes. As a student of English theatrical history, the writer attempted to present all Richard and Lady Peinforte's dialogue in iambic pentameter. Cartmel was a demanding editor: Clarke found himself writing in the mornings and discussing his work with Cartmel in the afternoons. The scripts were far too long when delivered, and Clarke was unhappy with the cuts made.

For the anniversary story, Nathan-Turner approached Jonathan Powell, the BBC1 Controller, for special funding but was turned down. As such, McCoy found the resulting serial rather disappointing, feeling there should be more spent on it.

Wednesday 3 February 1988: Clarke had performed his own recce at Windsor Castle. The production team

wanted to start enquiries about the possible cameo by Prince Edward as this would affect the use of the castle.

Friday 11 March: Terms were agreed with Gerry Davis and the estate of Kit Pedler for the use of the Cybermen.

Draft rehearsal scripts for *Nemesis* were available by Wednesday 23 March. Originally in Part One there was a speaking role for the landlord at the pub where the jazz quartet were playing. Talking to Ace, the Doctor commented: 'I complained about the future of jazz to Louis Armstrong, but he said music would always survive. He was right, naturally. You see, he knew better than anyone that if you're going to play around with the most basic principles of time then, mark my words, time will eventually catch up.' When the Doctor's alarm sounded, he explained to Ace that 'a preset destination programme is about to take control of the TARDIS. Obviously I set it myself so that at this very moment in time I would change course ...' In this version, the Doctor and Ace discovering the attack on them, the subsequent discovery that the world was going to end, the arrival in the Windsor Castle vault, and the Doctor explaining to Ace about the properties of Makartianite were still set in the TARDIS. Lady Peinforte discovered that her home had been turned into a Burger Bar. A large crowd gathered around the fallen meteor and were held back by the police. De Flores



'Heff you any idea how HOT it will be?' It's ageing Nazi Herr De Flores!

and his men were also still in South America when the meteor fell in this draft. When visiting 1638, the Doctor comments that it is "a matter of months since Susan and I left here." While talking to Richard about the "nameless Doctor" and his secret, Lady Peinforte commented, "For he has a name." At Windsor, the Doctor and Ace encounter 'HRH – The Prince Edward' whom the Doctor talks to although he then comments, "How annoying, I can't place him for the life of me." The Doctor distracts the security guards rather than using hypnotism and then he and Ace hide behind a curtain where Ace sees a statue of herself. In the climax, the Cybermen suddenly appear in a blaze of light. In Part Two, the Doctor comments of the Nazis, "Now the Cybermen and Lady Peinforte both hate me to death, but I've never met these other blokes before." One of the Cybermen uses a 'geiger counter' device to determine that its fallen comrade was killed by gold; the same device is later used at the crypt during the arrow attack. The return visit to 1638 by the TARDIS was not present in this version. At the building site where the meteor landed, the Cybermen load the statue into 'a silver coloured lorry: very flash, like the huge Mercedes buses used by the richest bands' which was driven by the Walkmen; this is later blown up by Ace. This was revised to use the Cybermen's invisible ship which departed as one of the policemen recovered. The final scene with Ace and the Doctor seeing the Cyberman fleet was missing; there was simply the image in Ace's hologram.

• Friday 25 March: Nathan-Turner wrote to the Press Secretary at Buckingham Palace requesting permission to record at Windsor Castle between Wednesday 22 June and Monday 4 July while assuring the Palace that they would be using the OB team (headed by Ian Dow) assigned to royal events who were familiar with the castle. The same day, the producer also sent the script for Part One to Prince Edward pointing out the 'light-hearted' scene with the Doctor and asking if such a cameo appearance appealed to him. Nathan-Turner was later reprimanded for not making his approach via the special royal liaison.

• Monday 11 April: Director Chris Clough joined the production. He felt that the scripts were over-complicated.

• Thursday 21 April: Dolores Grey was offered the male role of Milton P Remington with assurances that the part would be rewritten into a lady in a chauffeur-driven limousine. Her casting was the idea of Clough and Nathan-Turner. The part had actually been written for Larry Hagman, the star of *Dallas*, whose contact details had been passed to Nathan-Turner by Kate O'Mara.

• Production Manager Gary Downie arranged the locations, contacting Mrs P Gazzarini of Black Jack's Mill Restaurant on Wednesday 27 April, asking for permission to record at Arundel Castle on Friday 29 April, contacting St Mary's on Tuesday 10 May, asking British Gas North Thames Area to use the Greenwich Works on Tuesday 10 May (confirmed on Monday 23 May) and arranging the Casa Del Mar work on Tuesday 24 May.

• Friday 6 May: Nathan-Turner was informed about the NJN documentary *The Making of Doctor Who*. The original plan was to have this crew cover studio recording of *The Greatest Show*



in the *Galaxy*, but this was deferred because of the asbestos scare in late May.

• Thursday 12 May: The opening titles for the serial were booked as *Silver Nemesis*.

• Tuesday 24 May: The Drama Early Warning synopsis for *Silver Nemesis* was issued, listing the selling points as Fiona Walker, Anton Diffring, Dolores Gray (as 'the US Tourist'), Gerard Murphy and the Cybermen.

• Three days of OB reccees were conducted. On Monday 6 June the crew looked at the Greenwich and Bramber locations; St Mary's was a house where Queen Elizabeth once slept and where Charles II spent his last night in England. The team moved on to Goring by Sea and the Arundel Estate the next day and visited Black Jacks on Wednesday 8.

• Sunday 12 June: Courtney Pine was a great devotee of *Doctor Who* and persuaded the other members of his band to take part in the series.

• Monday 13 June: Arrangements were confirmed for Dolores Gray's cameo. She would be credited fifth on the programme, with a solo screen credit which would be no smaller than anybody else's. The character name was still to be changed from Miss Hackensack.

• Wednesday 15 June: The readthrough was held and attended by armoured Doug Needham. Neither McCoy nor Sophie Aldred could be released. Rehearsals subsequently relocated to Room 103 at Acton.

• Nathan-Turner had previously attempted to get Fiona Walker's husband, acclaimed director Herbert Wise, to work on *Doctor Who*. Anton Diffring did not like or understand the script and asked for more lines. He was unhappy at playing another Nazi, and accepted the assignment because – living in the South of France – he was deprived of coverage of the Wimbledon tennis tournament which was being held concurrent with the OB recording. The actor was fragile and unwell; he did not wear a tie with his uniform and emergency oxygen was on standby for him.

• Saturday 18 June: The NJN crew helmed by Winifred Chisholm and Eric Luskin arrived in the UK.

• Wednesday 22 June: It was planned to

continue with the Open Space scenes up to the battle at the start of Part Two, but this was delayed until the following day as various factors caused the crew to get behind. McCoy and Aldred both felt badly under-rehearsed and under pressure. The larger Cybermen helmets got rid of the problem of 'Cyber-nose' which had struck actors in the past. The Cybermen costumes were resprayed as they were too light. However, the chrome paint on the chest unit and helmet oxidised and turned gold. The spray also caused the body suits to decompose. For the scene where the police were overpowered by gas (a talc spray), visual effects assistant Mike Tucker had suggested and designed a 1980s-style Cybermat as a possible replacement; Cartmel had never liked the Cybermats and the idea was dropped, although the radio-controlled prop was finally seen in the documentary *More Than 30 Years in the TARDIS*. During the Greenwich work, Clough and McCoy visited Gray backstage at Folies.

• Thursday 23 June: The Cybermen costumes caused problems when rough metal on one

De Flores' 'Supermen' take on the silver giants!

• Doorway/Int. Crypt/Forest near Crypt/Ext Crypt/Model shot)
Thu 30 Jun 88 Arundel streets (Int. Transit/Windsor Outskirts); Tarrant Street, Arundel (Windsor Back Street); High Street, Arundel (Windsor High Street); London Road, Arundel (Windsor Outskirts – Deserted Road); Estate roads (Road/Int. & Ext. Limo)
Fri 1 Jul 88 St Mary's, Bramber, Sussex (Lady Peinforte's Garden, Windsor/Lady Peinforte's Study/ Tea Room)
Sat 2 Jul 88 Casa Del Mar, Goring-by-Sea, Sussex (De Flores' Garden/De Flores' Drawing Room)
Tue 5 Jul 88 Black Jack's Mill Restaurant, Harefield, Middx

This rather lovely picture of Ace was used as the basis for a painting cut from *Silver Nemesis*.





Top: Cybermen. Four of them this time, but not rampaging! Above: The hand of Nemesis.

➤ (Country Pub Garden/ Riverbank)

RADIO TIMES

Wed 23 Nov 88 Part One: Exactly 25 years ago today, the first episode of *Doctor Who* was transmitted, and children have been watching from behind the sofa ever since. Tonight, a new adventure begins, the first of a three-part silver anniversary special to celebrate the world's longest running science-fiction series.
Wed 30 Nov 88 Part Two: The Doctor and Ace confront a

helmet pierced one actor's ear, and also because the crotches kept splitting. Shots of arrows impacting in Cybermen chest units and foam panels on the TARDIS door were recorded in reverse, with the arrows being pulled out on wires. Despite the rush, the NJN documentary team grabbed interviews with Murphy, Diffing, costume designer Richard Croft, visual effects designer Perry Braham, Doug Needham and Dave Chapman of video effects. Artist Andrew Skilleter was also present to take reference photos for Banks' forthcoming *Cyberman* book. Because of the delays, the NJN team was asked not to return the following day as originally planned.

➤ **Friday 24 June:** Realising he was behind, Clough concentrated on the visual aspects. Aldred had been informed that the gantry she

had to walk along was only about 20 feet off the ground, but discovered that the catwalks were actually over 50 feet up – although she overcame her fear of heights for recording, for which she was not allowed the luxury of a rehearsal. Clough originally informed Banks that he would not be doing his death scene, as this was to be handed over to one of the effects technicians. The director had hoped to use a Steadicam for the sequence of the Cybermen firing at Ace as she ran through the building, but this had to be abandoned on the day. The two Cybermen forced back by the asteroid's jets were behind a sheet of protective glass, and the falling dummy Cyberman used a suit from *Earthshock*. The crew left the venue on time, with the hangar demolished shortly afterwards.

➤ **Sunday 26 June:** The NJN crew interviewed McCoy, designer John Asbridge, make up designer Dorka Nieradzki, Downie and lighting manager Ian Dow, as well as talking to McCoy, Aldred and Clough at the unit hotel that evening.

➤ **Monday 27 June:** The guests appearing as tourists at Arundel Castle were friends of Nathan-Turner's, performing cameos because it was assumed that this would be the producer's final story. Writer Stephen Wyatt had been due to appear as one of the tourists, as had Anthony Ainley. Fiona Cumming and Ian Fraser lived locally to Arundel where they performed their walk-on appearances. Not wanting to differentiate between the hired extras and his personal friends, Nathan-Turner ended up treating everyone to a special pub lunch. The portrait of Ace painted in the style of Thomas Gainsborough (based on a photograph taken of Aldred at Television Centre) confused tourists at Arundel because it did not appear in the guide book. Aldred later kept this prop.

➤ **Tuesday 28 June:** The production team of *The Noel Edmonds Saturday Roadshow* contacted Nathan-Turner to thank him for agreeing to help with a stunt they had planned for the new Autumn series, a pilot for which was being recorded on Wednesday 6 and Thursday 7 July. The team proposed a myth about a duck wandering about Television Centre and BBC programme locations, getting in the background of various shots. Viewers would be

asked to watch BBC shows each week in an attempt to spot it. As such, a number of series were asked to record alternate takes with the duck – not for transmission, but the version with the duck would then be screened on Edmonds' show the following Saturday. Nathan-Turner accordingly added a 'duck' gag into the scheduled recording for the final day of the OB work. At Arundel, Richard's prop grave gave his surname as Maynarde which did not feature in the scripts. Paul Heasman took over as stunt arranger, with visual effects assistant Paul McGuinness acting out various Cyberman death scenes for the second unit. The helicopter flew in from Shoreham Airport. At one point, the Cybermen were to have used a specially adapted Communications Cyberman, but when this was felt to be too to the Special Weapons Dalek in *Remembrance of the Daleks*, Tucker instead developed a new console based on the one seen in *Earthshock*. A press call was held with Aldred draping herself over a car bonnet for photographers; Aldred had been unhappy with her BBC publicity postcard from *Dragonfire*, and so Nathan-Turner allowed her to select a new one from the OB shoot. Aldred and McCoy relished exploring the crumbling folly together. Ace's new ghetto-blaster had been built by Tucker, who had originally hoped to incorporate Zygon-style nodules and a sign saying that it needed to be watered regularly. The same day, the South London Press carried item about the Greenwich recording.

➤ **Wednesday 29 June:** There was press coverage from the *Daily Mirror* and *Today*; the latter's piece was 'Dr Who role is too tiny moans Edward' by Lester Middlehurst in which it was revealed that the prince had been offered £50 for his cameo but was too busy with the Really Useful Company, although he informed McCoy "I would have preferred a larger part." The visual effects team recorded the model shots of the comet miniature in space using some borrowed black drapes as a backdrop. McGuinness again appeared as the Cyberman seen behind the flames recorded in the crypt. Visual effects assistant Alan Marshall was inside the asteroid prop, pushing the rocks away from it in close-ups.

➤ **Thursday 30 June:** Dolores Gray and her chauffeur set off from her London flat at 7.00am in the silver stretch limousine which bore a fake numberplate, ROX 3, for recording; the owner of the vehicle was so impressed with his client that he offered to drive her himself. Unfortunately, Gray accidentally left £25,000 of uninsured jewellery in her travelling bag on the pavement in Putney. The actress was distraught. Thankfully, the gems were returned to her at Arundel by courier after being looked after by an honest caretaker. The vehicle proved problematical as all the cameras had been fitted when it was realised the car was out of petrol. Gray gave precise instructions about her make-up, costume and lighting to the crew. Recording was attended by Sheldon Collins and Gary Leigh of *Doctor Who Bulletin* who wanted to take photographs which upset Downie. Nathan-Turner had promised a photographic exclusive about Gray to the *Daily Mail* and was concerned that the presence of other reports might jeopardise the deal; the *Doctor Who Bulletin* team was escorted from the private estate by the gamekeeper.

➤ **Friday 1 July:** Heavy rain hitting the exterior 1638 scenes in the morning meant that Nathan-Turner, Cartmel and Clarke worried that they might have to abandon scenes or rework them

for indoors. The time pressure meant a lot of tension for McCoy and Aldred, who unfortunately had problems with her lines. McCoy was also very concerned about the chess moves, and the two stars were visited by local children. After recording at St Mary's, McCoy and Aldred departed to Farnborough as guests at an Army ball, an engagement arranged by Nathan-Turner where Aldred got food poisoning.

• **Saturday 2 July:** Recording at Casa Del Mar was delayed when the parrot hired to imply a South American setting refused to come down from the trees.

• **Tuesday 5 July:** Courtney Pine had just flown back in from an American tour hours earlier. The 'duck' item was recorded for *The Noel Edmonds Saturday Roadshow*; McCoy took to the animal and hoped it could feature in the actual show. Another late addition was the Doctor's new pocket watch. Clarke's script had this as a normal watch, but during production Nathan-Turner felt that something special was required. The prop, complete with LCD display, was assembled by visual effects assistant Mike Tucker between locations (Tucker had also made a new TARDIS key during *The Greatest Show in the Galaxy*, but this was not used). The recorded trailer concerned 'old friends and unfinished business'. Aldred insisted on doing her own stunt fall into the river, but Heasman instructed her to break her fall by holding onto the bridge supports as went in. With recording complete, eight minutes of out-takes and tomfoolery during production was shown by the video editors in the scanner van. A party was held for Les Runham, the Production Operations Supervisor on the show, who was retiring after 25 years and whom Nathan-Turner presented with the silver bow and arrow.

• **Thursday 28 July:** The NJN team recorded an interview with Nathan-Turner in his office at Threshold House rather than visiting director Alan Wareing and Dave Chapman adding electronic effects to *The Greatest Show in the Galaxy*. Cartmel was also asked to be interviewed, but declined.

• The model Cyberman ship was designed by McGuiness, who also made the model folly; the ship was then built by Tucker and McGuiness. Brahan wanted to do the explosion of the Cyberman ship on film; the exploding prop was made by Alan Marshall.

• The schedule to add the electronic effects was originally Saturday 20, Friday 26 and Saturday 27 August with editing between Friday 2 September and Wednesday 5 October. However, editing ran on until Wednesday 2 November. Dubbing took place on Thursday 3 and Monday 7 for Part Two, and Tuesday 8 and Saturday 12 November for Part Three. There was also then a special compilation version of the serial prepared for the press screening on Tuesday 15 November; this was edited on Saturday 5 November and dubbed six days later.

• Several pieces of dubbing were required including Ace remarking "Oh no, no you again," in Part Three, asking about calculations and observing "Nice rocket technology." Some of the Cyber Leader's line in Part Three were amended, along with a line about carrying the Nemesis to their ship in Part Two. The original dub of the serial was plagued by a wiring fault which placed the stereo channels in reverse. Most of Part One was assembled in mono, and

the end of Part Three was originally broadcast in mono because of the fault.

• Scene setting captions were used in Part One: 'South America 22nd November 1988' over the establishing shot of De Flores' villa (along with the Part One caption) and 'Windsor, England 1638' over the first scene at Lady Peinforte's house. The Part Two and Three captions were overlaid over shots of the Cyberman spaceship landing and the lizard seen by the Doctor. Second edits of Parts One and Two were used for broadcast with a third edit of Part Three.

• **Tuesday 16 August:** A special trailer for the anniversary season was shown at the BBC press launch for their autumn season. The trailer ran to 1'55" and incorporated clips from *Remembrance of the Daleks*, *The Greatest Show in the Galaxy* and *Silver Nemesis*.

• Keff McCulloch provided a complete music score of just over 31 minutes of music, using a harpsichord sound for the seventeenth century, and incorporating elements of Ron Grainer's theme tune during Part Two. One piece of stock music was also used: *The Ride of the Valkyries* (Act III) from Wagner's *Die Walkure*, taken from the *Classics for Pleasure* – Wagner LP with Karl Anton Rickenbacher conducting the London Philharmonic Orchestra. 30 seconds of this was played on De Flores' gramophone at the start of Part One.

• **Saturday 8 October:** An outtake of McCoy and Aldred from the serial was screened in Noel Edmonds' *Saturday Roadshow*.

• **Friday 28 October:** In full costume, McCoy, Aldred and Jon Pertwee promoted the anniversary on *Daytime Live* from Pebble Mill, along with the West Midlands Local Group. Judi Spiers emerged from the TARDIS and clips were shown from *The Lively Arts: Whose Doctor Who*, *The King's Demons* Part One, *The Mark of the Rani* Part One and *Remembrance of the Daleks* Part One. All the guests were confused about rumours of the cinema film, and presenter Alan Titchmarsh had a look inside the TARDIS.



• **Tuesday 15 November:** At 11am, a jubilee party was held for the series at a tourist attraction, 3001 Space Adventure, at Tooley Street in London. This was attended by McCoy, Aldred, Nathan-Turner, Clough and McCulloch – and interviews were taped for *Hearts of Gold*, *Behind the Screen* and *Open Air*. In the spaceshuttle interior used at the attraction, *Silver Nemesis* Part One was screened for the press, along with an over-the-top 'B' movie trailer for the serial (with voice-over by David Banks). After a ride on the shuttle simulator, McCoy and Aldred officially opened a Doctor Who exhibition of recent props housed at the event, and then cut a TARDIS birthday cake with the help of a Cyberman. The music from the trailer, 88g1 *Royale* by McCulloch, was issued that month on *The Doctor Who 25th Anniversary Album*. Coverage of the party appeared the following day in the *Daily Mirror*, although the *Daily Mail*, *The Guardian* and *The Independent* spotlighted the prospective casting of comedian-turned-actor Dudley Moore as the Doctor in the proposed Doctor Who movie.

• **Thursday 17 November:** McCoy was the first subject interviewed by William Graves for the new *My Kind of Day* section of the *Radio Times*. During the week, he had featured in promotional adverts for the magazine.

• **Wednesday 23 November:** The *Daily Star* ('Happy Birthday Doc!') and *Today* ('McWho's



Top: In the Doctor Who universe all social workers look like Lady Peinforte and Richard, apparently.

Above: Mrs Remington reflects on a perfectly normal day. She surely does, honey...

Below: Such things happen only in the theatre. Or on BBC1.





Tonight, Matthew, we're going to be ... the Cybermen!

➤ Jacobean sorceress, renegade Nazis and a very special foe from the past.

Wed 7 Dec 88 Part Three: Ace is in battle to the death with the Cyberman while the Doctor tries to restore Nemesis to where it belongs ...

Really Coy' by Anne Caborn) both celebrated the anniversary. *Open Air* transmitted the talk with the show stars, and then Susan Rae discussed the anniversary live in studio with Verity Lambert and Jon Pertwee in Studio B.

➤ Thursday 24 November: *Open Air* carried viewer complaints about the scenes of shooting at pigeons in Part One. Press response was variable with the *Evening Standard's* Kate Saunders being more positive than either the *Daily Telegraph* or *The New Statesman* were over the next few days.

➤ Monday 28 November: The interview at

Space Adventure with Nathan-Turner was broadcast as the sixth edition of BBC2's *Behind The Screen*. The six-minute item hosted by Rob Curling previewed *The Greatest Show in the Galaxy*.

➤ Thursday 1 December: In *The Listener*, Mark Lawson commented about the anniversary and how he felt the show had declined, suggesting that *Silver Nemesis* was based on Wolfram von Eschenbach's take on the Holy Grail quest, *Parzifal*.

➤ Wednesday 7 December: *Points of View* saw Anne Robinson including a viewer's observation that the mathematicians calculations in 1638 failed to take into account the change from Julian to Gregorian calendar between in 1752.

➤ Jeannette Charles, an actress who had frequently been used to play the Queen in comedy programmes, telephoned Nathan-Turner to complain about not being used in the serial.

➤ Part One of *Silver Nemesis* captured an audience of over six million, the largest since *Revelation of the Daleks* in 1985. Although the ratings tailed off, the serial had the highest overall figures for the season and a strong Appreciation Index. However, the series was still opposite *Coronation Street*, with the popular soap getting around 19 million. A BBC audience research study showed the serial to be the most popular of the season with good reactions also

to the performances of McCoy and Aldred.

➤ *Silver Nemesis* was the only *Doctor Who* serial written by Clarke, who continued to write for *The Bill* and *Minder* as well as feature films.

➤ ABC Australia broadcast the serial in November 1989 with a repeat in October 1990. RTL screened the story in April 1990 and in 1993. New Zealand repeated the serial in April/May 1990.

➤ The BBC retain first edits of all three episodes (durations 31'00", 30'00" and unknown) and a second edit of Part Three (27'00").

➤ In the *Extras* section, omitted were David Banks, Gary Downie, Miranda Arness, Vanessa Astell, Gail Abbott, Teresa Donnelly, Julie Hogg, Della McCrae, Sonia Benjamin, Norma Warren, Ian Bodenham, Ian Johns, Mark Howard, Matthew Baker, Ulrie Browne, Alva Shelley, Lewes St Juste, Tony Amerchi and Derek McNally as *Members of Audience*, and Paul McGuinness as *Dying Cybermen*. Jane Busby, Katy Jarrett, Sharon Granville, Sandra Granville, Audrey Joyce, Pat Worth, Gary Webb, John Lewery and Tony Stewart did not take part.

➤ In the *Crew* section, Jeremy Fry was a trainee/runner Assistant Floor Manager, while Barry Chaston was the supervising OB Cameraman.

The Greatest Show in the Galaxy

Circle In The Sand **BY ROB SHEARMAN**

DWM ARCHIVE

DWM 211

COMMISSIONING

Fri 8 May 87 *The Greatest Show in the Galaxy* Part One commissioned for Tue 30 Jun 87; delivered Wed 23 Sep 87

Tue 29 Sep 87 *The Greatest Show in the Galaxy* Parts Two to Four commissioned for Mon 7 Dec 87; delivered Mon 14 Dec 87 (Parts Two and Three), Fri 8 Jan 88 (Part Four)

PRODUCTION

Sat 14 May 89 Skinner's Road, Warmwell Quarry, Warmwell, Dorset (Country Road/Roadside Stall)

Sun 15 May 89 Skinner's Road (Landing Base/Country Road/Roadside Stall/Country Lane/Countryside)

Mon 16 May 89 Warmwell Quarry (Circus Site)

Tue 17 May 89 Golden Pond, Warmwell Quarry (Hippy Site)

Wed 18 May 89 The Blue Lagoon, Warmwell Quarry (Clearing/Road/Int. Hearse)

Mon 6 Jun 89 BBC Elstree, Borehamwood, Herts (Vestibule)

Tue 7 Jun 89 BBC Elstree (Ring/Seating)



But why, wondered the Chief Clown, why was his undertaking service so unpopular? Was his hat too dowdy or something?

It was while he was producing the Sylvester McCoy stories that John Nathan-Turner came up with the phrase 'oddball' – his separation of stories into the traditional and the experimental. On the face of it, it's hard to see how a show as downright weird as *Doctor Who* needs the distinction. "Production Office? My mate Mervyn and I have this story about robot Yeti in the London Underground using web guns." "Ah, that would be an oddball story, would it?"

Greatest Show is the oddest of the oddballs. It has a bizarre first episode, the cliffhanger of which is the threat that the story might actually be about to start. (Some friends of mine think it's a terrible ending – but it's the only one in the show's run that honestly had me howling at the screen, unable to wait to see what'd happen next week.) It has an assortment of ludicrous characters, all looking out of place against the other – android bus conductor, werewolf, Adrian Mole, and Peggy Mount in the by-now-traditional Irrelevant Cameo Performance. Oh, and it's all filmed in a tent.

And it remains the single most disturbing *Doctor Who* story I have ever seen.

Greatest Show is all style over content. That would normally be a bad thing – but here the lack of point is the point. It's about an entertainment which is past its best, being forced ever onwards in spite of the artists' desire to stop.

It's extraordinary that in its anniversary year the programme is taking a wistful look back at the 1960s innocence in which it was born (all idealism and hippies), compared to the soulless cynicism of its present. Alan Wareing's direction brilliantly impresses the viewer with glorious bursts of random spectacle, just as the bored family audience wait for the circus to produce something to distract them.

What's charming about the McCoy stories is that you can sense the boundless enthusiasm of a writing team all talking together and throwing around ideas. (Even if there are more ideas than any one story can comfortably handle.) But a result is that the stories lose identity and bleed into one another; which story's cliffhanger features Ace about to perform on stage, with her life forfeit if she's not entertaining enough? That's right, *The Happiness Patrol*... But *Greatest Show* is able to stand out as something truly distinctive, and that's because against the grotesque caricatures that pop up we have a Doctor who is likeable, compassionate, and, at last, truly defined.

It's fitting that just as the Seventh Doctor sheds his buffoon image, he spends his finest moments defeating clowns. Yes, he's a bit incoherent when he shouts, and the rolled 'r's are a bit distracting – naming his enemies the Gods of Rrragnarrrok is rather a cruel joke. But no Doctor before has been quite so powerful in the face of the surreal and extraordinary. As you see Sylv smiling beneath an umbrella he has pulled from thin air as gods set a rain storm on his head, or walking away from an exploding circus without flinching or breaking his stride, you realise that you can't imagine any other Doctor fighting chaos with chaos like this – and that at last Doctor Who has found its own identity once more.

The story comes from a dark place. But it's a full-blooded attack on compromise and disillusionment, and shows the victory of imagination over all. With only 14 episodes a year, and put in a graveyard slot, *Doctor Who* was undoubtedly dying – but *Greatest Show* demonstrates at least it wouldn't be a mercy killing.

ARCHIVE EXTRA

John Nathan-Turner suggested that his idea for a circus story entitled *The Greatest Show in the Galaxy* could be recorded at Longleat where BBC Enterprises had run a *Doctor Who* exhibition since 1974. Writer Stephen Wyatt then had an idea for creatures who lived underground and who came to the surface after the crowds had gone home each day, but related to the attraction in a different way. This concept was not workable, but suited a circus or fairground setting.

The story began as a two-page outline for a three-part studio-bound serial. This was a garish, computer-orientated tale in which circus acts led to a deadly game show. The idea was that the circus was built over a buried alien force which formed an alternate circus. A bored and crazy Howard Hughes-style collector aims to collect a single example of all life for collection, and the circus offers freaks from any civilisations. The Ringmaster would apparently be the villain of the piece, with an old Granny manning the box office. The Doctor wins out in a series of psychological and physical tricks played by clowns and acrobats which faced all entrants from the moment they arrived to purchase a ticket. They entertained a jury of three, like in ancient Rome, comprising a Mum, Dad and child watching events like a TV show. The other competitors included a punk and a non-entity, and when the non-entity amplifies the Doctor's rage, the circus tent is blown up.

The outline was expanded somewhat and opened with the Doctor and Mel arriving at a Victorian circus to meet a 'jolly' Box Office Lady and a 'black Joe Cool' Ringmaster. Mel sees flashes of another high-tech circus, and she encounters a strange animal. The other contestants are a punk teenage female werewolf, a mighty Blob, a Thor-style Nordic superhero and the green Non-Entity; the first cliffhanger had Thor being 'splattered' after a tumbling routine. In the second episode, Mel is in hiding, the Blob dies when it fails to tame some strange creatures, and the Doctor encourages the others to work together in a trapeze act. In the cliffhanger, the captured Mel is placed on a wheel of death at which the Doctor must throw laser arrows. In Part Three, the family was angry at the Doctor not killing Mel, and turned into monsters after dismissing the Ringmaster before having the remaining contestants and staff herded into the ring to entertain them – or die. Again, since the Non-

Entity could amplify feelings, the Doctor's rage burnt the circus and destroyed the family. This jokier version was felt to conclude too quickly.

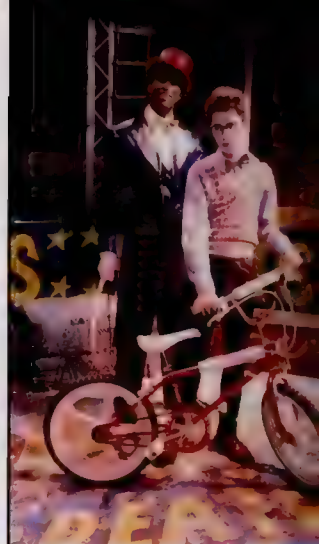
In the subsequent draft, the notion of the galactic hippy outlaws selling out was introduced. Mel has flashes of the real circus because she does not wear the tag handed out at the box office by the 'young, gypsy-like and mysterious' fortune teller; she befriended an animal called the Squonk. Nord was now a super hero unable to tell a joke, and the second episode ended on the punk werewolf's transformation. The contestants draw lots to see who will enter the ring first, and their fear is amplified by the Non-Entity, whom they despise. The Doctor's team works together on a laser tightrope which is part of a computerised pinball machine. This version had a romantic triangle between the Box Office Lady, Chief Clown and Ringmaster, with the Box Office Lady distraught when the Ringmaster is killed at start of Part Three. The Blob was replaced by 'a yuppie mutant', a half human and half-rat/fish creature which became Whizzkid and falls foul of basilisks which look like innocent elves. The family is killed by the werewolf's rage and their own fury at the inactivity in the ring.

In the fourth draft, Whizzkid becomes the Galactic Games King, and the Squonk becomes a Honk, a distorted clown (and a mix of what became Deadbeat and Bellboy). Nord was turned into a crumbling skeleton in a magic box. The dead Games King returned at end of the final episode, now fitted with a robot brain and a score panel for a body.

With the fifth version, the serial became a four-parter; this was prepared after the first script had been written. Captain Cook, an 'Indiana-Jones style explorer' with a 'punk werewolf moll', had been introduced and Mel replaced by Ace. Flowerchild is a 'female friend' of Bellboy and the Non-Entity is a mind-blown hippy figure who survived the circus tests. With the addition of the extra episode and OB work, the new opening instalment was devoted to the contestants travelling to the circus and establishing their backgrounds. The character of Whizzkid represented any fanatic; at the time, Wyatt was working a play about a fanatic as a project for Nathan-Turner. This character's importance diminished as the computer game aspect was dropped and he became a parody of a *Doctor Who* fan.

A rough draft of the story was completed by September 1987. At this point, Wyatt was concerned about being pigeon-holed as a *Doctor Who* writer. He disliked the TARDIS scenes and hoped that they would be cut. The notion of the robot buried in the sand came from Andrew Cartmel.

Friday 26 February 1988: Mark Ayres, who had previously attempted to compose for the series by submitting demo tapes, approached the production office again to say that he was now a freelance composer. As a test piece, Nathan-Turner asked him to score some cues for the first script of *Remembrance of the Daleks* which Ayres submitted on Wednesday 23 March. Ayres then submitted further demos for *The Greatest Show in the Galaxy* on Wednesday 13 April, and on the strength of these the producer booked him to score the



"Now come on folks, and tip your hat; and give a warm welcome to this silly..."

Wed 8 Jun 89 BBC Elstree (Backstage)
Thu 9 Jun 89 BBC Elstree (Ring/Seating)
Fri 10 Jun 89 BBC Elstree (Vestibule Corridor/Corridor)
Wed 15 Jun 89 BBC Elstree – "Laskey's Studio" (Stone Chamber/Hearse/Stone Archway)
Thu 16 Jun 89 BBC Elstree – "Laskey's Studio" (Kite Workshop (remount)/Workshop Corridor/TARDIS)
Sat 18 Jun 89 BBC Elstree – "Laskey's Studio" (Ancient Circus/Time Tunnel)

RADIO TIMES

Wed 14 Dec 88 Part One: What do the Psychic Circus, a buried robot and an abandoned hippie bus

They look bored, don't they?





Top: Flowerchild points out a continuity gaffe with an earring.

Above: The Psychic Circus sets up base on Segonax.

➤ have in common? The Doctor and Ace are about to find out.
Wed 21 Dec 88 Part Two: Ace thinks clowns are creepy ... and she's right.
Wed 28 Dec 88 Part Three: The Doctor and Ace are trapped in the Psychic Circus battling robot clowns, forces of ancient evil and the most boring human being within three million light years.
Wed 4 Jan 89 Part Four: The show continues with that Old Devil Moon effect.



Bellboy packs his trunk and says goodbye to the circus.

first two episodes on Tuesday 26 April; the commission for the final two shows came later on Monday 8 August. He was formally contracted retrospectively on Thursday 22 September. Ayres' first television commission had been for *Rockliffe's Babies* in 1987.

➤ **Monday 23 March:** Director Alan Wareing joined production. He had started directing while in amateur theatre, and became a television director via the BBC's internal course after working as an assistant floor manager and production assistant.

➤ **Thursday 7 April:** The Drama Early Warning Synopsis for the serial was issued, listing Christopher Guard and Gian Sammarco as the guest stars.

➤ **Thursday 14 April:** Auditions for the series were held. Holly de Jong and Fiona Victory were seen for Morgana, Francesca Folan, Joanna Hargreaves, Jo Unwin and Natalie Ogle as Mags, and Clarke Peters (who was not available) and Richard Lloyd King as Ringmaster.

➤ Jessica Martin was cast by John Nathan-Turner after he had seen her impressive impersonation of Judy Garland in a sketch show; originally Mags was to have a thick Glaswegian accent but Nathan-Turner vetoed

this as he felt it was too comedic, and Martin was pleased to play a straight role. Sammarco was cast by the producer because of *The Secret Diary of Adrian Mole Aged 13 3/4*. Wareing wanted TP McKenna, who had been in *Looking for Clancy* which Nathan-Turner had worked on in 1975, while the producer had cast Christopher Guard in *Cinderella* in Drury Lane some years earlier. Chris Jury was one of the actors who had been considered for the Doctor in early 1987. Both Wareing and Nathan-Turner had met Dee Sadler before. Wareing had previously used Ian Reddington in an episode of *Casualty* in 1987.

➤ **Friday 6 May:** Rehearsals began in Room 302 at Acton. McCoy had just returned from a week's holiday away with his family, and was particularly looking forward to this script. Aldred had just undertaken a charity bike ride from London to Oxford and then had a week's holiday in Norfolk. Now more settled in their roles, McCoy and Aldred decided that Ace would address her friend as "Doctor" when she was really concerned as opposed to "Professor". It was Reddington who came up with the Chief Clown's sinister gesture, while Martin was taught to move like an animal by some of the circus extras.

➤ The first work on the show was the model filming. At the same time as the unused model shot featuring Tucker's miniature TARDIS and McKillop's junk mail probe, the laser and smoke cone effects for the well were also recorded at the visual effects workshop.

➤ **Saturday 14 May:** The weather at the quarry was extremely hot, causing Reddington's make-up to run. The mush which the Doctor and Ace had to consume was a revolting mixture of sweetcorn and custard. The motorbike ridden by Nord was called 'Long Life'; a five-wheeler based on an old Triumph was provided by a two biking enthusiasts called Bootsy and Ferret and modified by visual effects to backfire. Kingpin's medallion was made by external props contractors Robert Allsopp and Sue Moore.

➤ **Sunday 15 May:** The second unit material was directed by Nathan-Turner at the request of Wareing.

➤ **Monday 16 May:** The model tent was also erected on location and protected beneath a canopy of canvass and aluminium until its destruction could be taped by deflating its internal air bladder in the afternoon; this had been built in two weeks by Tucker. For the destruction of the vestibule, McCoy had been informed that this would be achieved using air mortars. However, the visual effects team discovered that they had been supplied with the incorrect hoses, and so used explosives for the effect after all; they did not inform McCoy who performed the shot without flinching at the massive blast behind him.

➤ **Tuesday 17 May:** The hippy bus was the vehicle purchased for *Delta and the Bannermen* and still owned by BBC Enterprises. Tucker originally designed a larger, more cartoon-like head for the Conductor. For the point-of-view shots of the Conductor, McCoy had his lines pinned to the cameraman's chest. It was on this day that Aldred realised that one of her *Blue Peter* badges had fallen off her jacket, and since it was an obsolete design a best match had to be found for continuity purposes. Back at the unit hotel, the crew found themselves joined by another BBC team from *Crimewatch* against whom they played skittles. It was while at the hotel that McKenna was mistaken for TV artist Tony Hart.

➤ **Wednesday 18 May:** The OB crew was plagued with bad weather on the final location day. It had been intended to show a dummy clown being blown apart by the buried robot's laser fire, but the crew ran out of time to record this. A party to celebrate the end of OB work was held. At this, Martin did a *Doctor Who* act, impersonating previous girl companions and members of the crew.

➤ During rehearsals for the magic tricks, the rehearsal rooms were closed to all other cast and crew while Geoffrey Durham (the Great Soprendo) taught some trade secrets to McCoy.

➤ **Friday 27 May:** After the discovery of asbestos at Television Centre, Nathan-Turner was informed by Ben Rea, Head of Planning, that the serial could remain in production if an alternative studio could be found for the first recording block now that Studio 6 was not available.

➤ **Friday 3 June:** Nathan-Turner was informed late in the day that the studio allocation problems would not be sorted in time for the second studio session. This placed the show in more jeopardy since Programme Planning recommended the serial's cancellation until the PSC work could be extended within budget.

➤ **Monday 6 June:** When PSC – Portable Single Camera – work began at Elstree, Ian Fraser was brought in as a second production manager to assist Gary Downie, who had replaced Suzanna Shaw after she had suffered a bereavement. Recording generally ran from 9.30am to noon, and then from 1pm to 5.30pm. Morgana's vac-formed crystal ball was pumped full of smoke and then detonated. Since the OB work, Daniel Peacock had had his hair cut very short and Dee Baron attempted to weave in hair extensions for the PSC work.

• **Tuesday 7 June:** Martin had three weeks to get used to her lenses; some larger lenses had been tested, but she found them too painful to wear. Mag's fangs were made by dental specialists Haynes and Kulp. A row erupted between Downie and set designer David Laskey which resulted in Downie storming off the set for a while before returning and apologising for his behaviour.

• **Wednesday 8 June:** The Captain's double-headed coin was made by Tucker and featured the head(s) of Alpha Centauri from *The Curse of Peladon* and *The Monster of Peladon*.

• **Thursday 9 June:** Ricco Ross was not comfortable with the dance aspect of the Ringmaster. The Ringmaster's rap track was inspired by Derek B's May 1988 hit *Bad Young Brother*; Ayres sampled the 1984 hit *Two Tribes* by Frankie Goes to Hollywood for the scratch sound.

• **Friday 10 June:** The working conditions and pressure caused McCoy to lose his normally even temper when the floor manager read the wrong lines in on several takes of a scene he was performing in the tent corridors with Martin.

• **Sunday 12 June:** A further three days of rehearsals began for the remaining recordings.

• **Wednesday 15 June:** By now the area with the tent and sets in the Elstree car park had become referred to as 'Laskey's Studio' after set designer Dave Laskey.

• **Thursday 16 June:** The workshop clown costumes were made by visual effects assistant Biddy Palmer. Things were running badly behind on the TARDIS scenes, and Aldred stopped during one take, believing the sound of a lorry had ruined it; this angered Downie which in turn upset Aldred. In the TARDIS scenes, a scarf of the style worn by the Doctor's fourth incarnation could be seen, as could Mel's costume from *Paradise Towers*. Chris Jury was thrilled to be able to stand in the TARDIS set. McCoy had purchased a copy of *The Klutz's Guide to Juggling* to prepare for this specific skill which the crew assumed he already possessed from his stage work; he and Aldred were also tutored by some of the street performers hired as clowns. When the balls went missing during the Doctor's juggling, they had been caught off screen in a shrinking net. The junk mail robot was made by visual effects assistant Tony McKillop.

• **Saturday 18 June:** The Doctor's trick with the candle and handkerchief was taught to him by one of his sons. A model shot of the Ancient Circus collapsing had been built by visual effects assistant Jim Lancaster. It was set up for recording by a second unit, but when the effect was triggered there was a problem with the tape and the single chance for the effect was missed.

• To achieve the background score for Mags, Ayres bellowed into a microphone. Ayres' generic circus-style music was based on tunes such as John Philip Sousa's *Liberty Bell* and Julius Fucik's *March of the Gladiators*. The commercially available recording of *Narcissus Op 13 No 4* by Ethelbert Nevin was performed by Alfredo Camoli and his Salon Orchestra.

• The original plan had been to perform Gallery Only work on Monday 20, Tuesday 21

and Sunday 26 June, followed by editing from Tuesday 5 to Monday 25 July. Dubbing on the episodes was then scheduled for Thursday 4 and Friday 5 August, Monday 15 and Tuesday 16 August, Sunday 28 and Monday 29 August, and Thursday 22 and Friday 23 September. In post production, Paintbox was used to remove pylons visible behind the circus tent. Second edits of all episodes were broadcast. The opening episode numbers were superimposed over a shot of the Ringmaster in the Ring for Parts One and Two, Mags in the tunnels for Part Three and the Doctor in the Ring for Part Four.

• **Monday 11 July:** Ayres wrote to the head of BBC Records with a demo version of a song called *The Psychic Circus* which he had written with cast members such as Guard and Martin and which he felt could be commercially released to tie-in with the story's broadcast.

• **Monday 28 November:** The serial was previewed with a clip from Part One in BBC2's *Behind The Screen*.

• **Thursday 8 December:** *The Radio Times* listing for Part One was accompanied by a monochrome shot of the Doctor with the Stallslady.

• In the end of season audience report, 62% found the timing of the show convenient. 71% liked the Daleks, 65% liked the Cybermen with Fifi ranking 46% and Kandyman and 'Pipemen' at 45%. *Silver Nemesis* was judged the most entertaining (66%), followed by *Remembrance of the Daleks* (65%), *The Greatest Show in the Galaxy* (57%) and *The Happiness Patrol* (56%).

• ABC Australia broadcast the serial from October 1989 with a repeat in October 1990, while it aired in April 1990 in New Zealand. RTL broadcast the German version which was entitled *Die Todesmanege auf Segonax* (*The Death Circus on Segonax*) in March/April 1990 and repeated in 1993. UK Gold screened the serial in episodic and compilation form from January 1995.

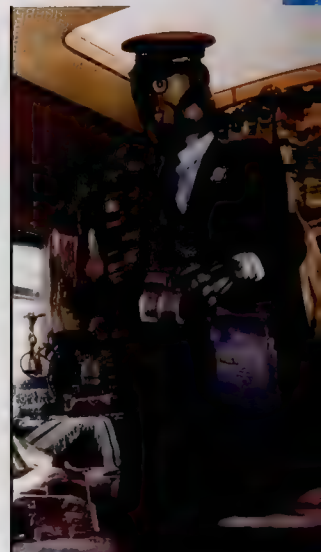
• The paperback novelisation was reprinted in December 1991 with a slightly revised cover, but

the same artwork. Some of the incidental music later appeared on the CDs *The Best of Doctor Who Volume 2: The Greatest Show in the Galaxy* issued by Silva America in 1994, and *The Worlds of Doctor Who* issued by Silva Screen in May 1994. The serial was released on VHS by BBC Worldwide in January 2000 with a photo montage cover; the USA and New Zealand releases had predated this in September 1999.

• The BBC Archives retain the first edits of Parts One to Three (durations 27'00", 23'05" and 28'50").

• In the **Extras** section, **Alan Heap** also played a *Clown in Circus*.

• In the **Credits** section, after the *Make Up Designer* credit, two credits were omitted: *Script Editor Andrew Cartmel*, *Graphic Designer Oliver Elmes*. Of the *Production Managers*, **Suzanna Shaw** handled the OB work, **Gary Downie** the first two weeks of PSC and **Ian Fraser** the first week of PSC. Of the *Vision Mixers*, **Dinah Long** and **Julie Mann** handled the first week of PSC, **Barbara Gainsley** the second and **Fred Law** the third. **Michael Langley-Evans** was the *Technical Co-ordinator* for the first week of PSC and **Richard Wilson** on the second. **Don Babbage** worked on the first week of PSC.



Above: "Ding ding! Hold tight please." All's fare on this bus.

Below: Captain Cook and Mags explore Segonax.

Bottom: The Captain and the Doctor don't feel like clowning around.





Ride On Time

With ratings on the slide once again, the death knell of Doctor Who was finally sounded. But even as the series faced extinction, it was producing stories that ranked among its very best. Andrew Pixley explores the final fling of a television institution, and the phone call from America that changed everything...

Beginning his third year as the Doctor, Sylvester McCoy was still finding all the press attention towards him somewhat odd, and was painfully aware of the lack of time and money allocated to Doctor Who. Recalling what Patrick Troughton had said to Peter Davison about only staying in the role for three years, McCoy felt that this year would be his last. In his final year, he wanted to show the Doctor as a troubled figure, tired of the death and destruction which he had seen over the centuries. He and Sophie Aldred were also keen to continue the notion of the Doctor acting as Ace's tutor.

However, at the same time the scripts were becoming more rewarding for the leads, mainly because of script editor Andrew Cartmel's influence. Producer John Nathan-Turner was more traditional and became wary of the almost god-like powers being suggested for the Doctor at times which he felt made the Doctor less mysterious, whereas Cartmel saw the Doctor very much as a 'prime mover' of universal events. The producer was also concerned about the increasing focus on the character of Ace, sometimes at the expense of the Doctor. Such an example of this was *Blood Hunt*, the remaining scripts of which were commissioned in mid-January. Certainly, Nathan-Turner did not want any sensational revelations about the show's hero in the 1989 season.

Nathan-Turner was still attempting to move on; he was developing a drama series which was an exposé about the world of fine art with Cartmel, and had optioned a book with director Alan Wareing to turn into a BBC serial. The producer was now increasingly wary of fandom and believed that the campaigns in recent years had damaged Doctor Who in the eyes of the BBC. There were rumours that BBC1 Controller Jonathan Powell was uneasy with the obsessive fan reaction to the show and felt it might be better to end the series.

In January 1989, the plan was that the four new serials would be broadcast in production order: *Storm Over Avallion*, *Wolf-Time*, *Life Cycle* and *Blood Hunt*. However, Nicholas Courtney's availability as the Brigadier meant that *Storm Over Avallion* and *The Wolves of Fenric* had to swap places in production. Aldred featured heavily in an item which appeared in the pop culture paper *Sounds* on Saturday 7 January which claimed the series had undergone a 'recent renaissance'. Double bills of old episodes began on SuperChannel on Sunday 8 with *The Sontaran Experiment*. McCoy's first season had also been sold to Hong Kong, and during January the actor appeared as part of an AIDS benefit at the Haymarket.

Problems between McCoy and his Belsize Park neighbours fuelled a piece entitled 'Exterminate! Dr Who's War With Neighbours' in the *News of the World* on Saturday 15 January, while the Sunday Express focused on the news that Jon Pertwee was returning as the Doctor in the new musical, laser spectacular *Doctor Who - The Ultimate Adventure* which was to open in Wimbledon at the end of March, with hopefully an Australian tour to follow. Returning to the UK after a holiday abroad, Pertwee attended a Doctor Who Night at The Bang, a night club on Charing Cross Road on Monday 23 January and became heavily involved in publicity for the play.

Because of potential licencing issues, the semi-professional fanzine DWB renamed itself *Dream Watch Bulletin* as of Issue 62 in January 1989, and no longer focused solely on Doctor Who. At the Doctor Who Appreciation Society, Craig Hinton took over as co-ordinator and attempted to resolve many of the

problems which the organisation had encountered. WH Allen was now swiftly mopping up the remaining television stories which had not been novelised, and with only four new serials each year were soon to run out of source material. Editor Jo Thurm wrote to the BBC on Monday 6 February to ask if a license could be granted allowing the company to produce original paperback adventures.

On Monday 6 February, Aldred's week as a *Jackanory* presenter began on BBC1. Aldred herself started recording a new BBC children's quiz show called *Knock, Knock* in Newcastle on Thursday 9 February, and found herself working with McCoy who appeared in one show. The series ran on BBC1 from Thursday 17 February, and McCoy recorded a *Radio Times* trailer on Monday 13 February, emerging from the TARDIS to say how much he liked the new time travel section.

A press launch for *The Ultimate Adventure* took place at the Palladium on Thursday 23 February featuring Pertwee with his co-stars Graeme Smith and Rebecca Thornhill as well as Cybermen and Daleks. Today promoted this the

IN HIS FINAL SEASON, MCCOY WANTED TO PLAY A MORE TROUBLED DOCTOR, TIRED OF THE DEATH AND DESTRUCTION HE SEES



following morning with their piece 'Cyberman play while the Doctor's away'. Rehearsals for the play began at the Dean Street Synagogue on Monday 27 February.

McCoy and Aldred were invited to appear at Iceworld Con at Leiston, Suffolk on Saturday 25 February. The edition of *Knock, Knock* featuring McCoy's Doctor was shown on Friday 3 March. McCoy recorded a Radio 4 serial entitled *A Rag, A Bone and a Hank of Hair* at Portland Place on the morning of Thursday 9 March (broadcast Friday 19 May). By the start of March, the production schedule for the new season had been amended so that *The Wolves of Fenric* (formerly *Wolf-Time*) was now to be made completely on location.

In mid-February, Thurm had left WH Allen, and was replaced by Peter Darvill-Evans who followed up the idea of original novels on Thursday 9 March. The new editor envisaged a range of more adult stories and was reluctant to simply keep reissuing the novelisations. A novelisation of *The Ultimate Adventure* was also suggested, but later vetoed by Terry Nation's agent because of the Daleks.

Pertwee's media spots continued with an appearance as a red-nosed Comic Relief Doctor (with Worzel Gummidge's voice) arriving by TARDIS for an interview on *Wogan* at Television Theatre on Friday 10 March, after which *A Night of Comic Relief* featured a house-buying gag with CP Grogan and Philip Schofield viewing the TARDIS. The following Monday, the actor

appeared on TV-am to discuss the new stage show which was soon to begin its ten-week tour. In the meantime, Colin Baker was a guest at a DWFEA event in Harvey, Chicago over the same weekend.

By now, McCoy had had second thoughts about leaving Doctor Who. Despite his frustrations over time and money, the actor was persuaded by Nathan-Turner to agree in principle to a fourth year. The development of the darker Doctor appealed greatly to McCoy. Thus when his new contract was issued on Monday 13 March, it covered not only the 1989 series to be made between Monday 27 March and Friday 25 August, but also an option on 14 more episodes to be recorded between Monday 26 March and Friday 17



Jean Marsh flexes her talons as other-dimensional sorceress Morgaine in *Battlefield*.

August 1990 which had to be exercised by New Year's Eve 1989.

The BBC children's television feedback programme *Take Two* requested the use of the Daleks in its opening titles on Monday 13 March and was informed two days later that permission was granted as long as the creatures appeared 'in threatening mode'. Nation and his agents had already given author John Peel permission to novelise his earlier Dalek serials for Target, and now gave their blessing to Peel adapting David Whitaker's two Troughton Dalek serials from the 1960s.

By now, the fact that the BBC was aiming to have a quarter of its shows made by external companies fuelled speculation that *Doctor Who* would be handed over to an independent production company. Another attempt to make the Doctor part of the Marvel Comic universe appeared in Issue 147 of *Doctor Who Magazine* when the Sneeze Brothers guested in *Follow That TARDIS!* David Banks was also forging ahead with a range of cassette tape readings from his Cybermen book, with the first, *Origins of the Cybermen*, being issued by Silver Fist.

While Aldred enjoyed a fortnight in Barbados, McCoy attended Magnus Opus Con 4 in Greenville, South Carolina over the weekend of Friday 17 to Sunday 19 March. Back in London, Domniternal Services Limited held A Day at the Forum, a celebration of the previous season at the school featured in *Remembrance of the Daleks*. The event raised money for Comic Relief, and that even persuaded Nathan-Turner to attend. McCoy's *Radio Times* trailer was screened from Monday 20 March.

Pertwee spent Saturday 18 March signing at Forbidden Planet in New Oxford Street. The *Ultimate Adventure* opened in Wimbledon on Thursday 23 March to generally positive reviews. A range of merchandise was also available at each venue, including a T-shirt, a badge, a baseball hat, a clock, a poster, photographs and a souvenir brochure. Pertwee discussed his new show with Stuart Maisner on *Radio 1's Newsbeat*.

The readthrough for *The Wolves of Fenric* took place on Thursday 23 March, the same day that the children's television feedback programme *Take Two* recorded a production meeting at Union House, after which Nathan-Turner attended the opening night of *The Ultimate Adventure*. Various changes were made to the stage play in its early weeks. As the stage play moved up to Aberdeen, OB recording began on *The Curse of Fenric* (as *The Wolves of Fenric* had been renamed). McCoy and Aldred were delighted with the new season's scripts which they felt were far more serious; they also found that



Left to right: Chris Bower, Jean Marsh, Colin Baker, Nicholas Courtney, Sophie Aldred and James Cunniff posing on location for *Battlefield*.

the public reaction was even more positive than the previous year. McCoy now sported a new, darker version of his costume which was more to his taste, although he was still stuck with the question-mark pullover which he disliked. Location work for the serial was covered by the *Take Two* team on Saturday 8 April.

The stage show reached Liverpool, with Pertwee making an appearance at Ford Skyways on Monday 10 April; that week Pertwee also recorded a sketch entitled *Dr Who at the Shrinks* written by Andrew O'Connor for the BBC1 Saturday morning show *On the Waterfront*. It was soon announced that after

his initial stint, Pertwee would be replaced by Colin Baker who would take over at the start of June for eight weeks. The show moved on to Mold in North Wales. Gerald Flood, who had provided the voice of Kamelion, died of a heart attack on Wednesday 12 April at the age of 61. The *Take Two* item was broadcast on Wednesday 19 April, and the *Doctor Who* monsters went on strike in a sketch on *Radio 1's The Mary Whitehouse Experience* on Friday 21 April.

On Friday 28 April, McCoy was booked for a further run of *What's Your Story?* in October, and on Sunday 30 donned his costume to attend a lead-free petrol event in Wolverhampton. The same weekend in Birmingham, Pertwee was taken ill at the start of the matinee for *The Ultimate Adventure* resulting in his understudy, David Banks, giving two performances as an entirely new incarnation of the Doctor. On May Day Bank Holiday, a recovered Pertwee made an appearance at Bristol Coal, local to the play's current venue. McCoy spent the morning in Manchester where he appeared along with visual effects designer Mat Irvine on *Open Air* discussing science-fiction along with a clip from *The Greatest Show in the Galaxy*. Bemoaning the lack of time and money on *Doctor Who*, the actor confirmed that he had been sounded out concerning the 1990 season, adding "Then again, even that might not happen. Who knows? And I don't." McCoy then flew down to Brighton to join

Aldred and Colin Baker for a concert raising money for the Hillsborough Disaster organised by Nathan-Turner.

Pertwee and Baker performed a photocall in Bristol as the latter prepared for a fortnight's rehearsals; it was now hoped that the play might have a Christmas season in the West End. The sketches which Pertwee had recorded in Liverpool appeared on *On the Waterfront* on Saturday 6 May. OB recording on *Battlefield* (formerly *Storm Over Avallion*) got underway, but was soon disrupted by the strike action. Nathan-Turner arranged a press call for the serial on Tuesday 16 May which generated some newspaper items. Target Books published *Doctor Who: The Nightmare Fair* by Graham Williams on Thursday 18 May, kicking off a new range of titles based on the unmade scripts from 1985. Marvel Comics then issued a collection of Colin Baker



Here, a scene from *The Ultimate Adventure* is being filmed for *Battlefield*.



Left: A rather unfortunate position for a classic operator as DM7 goes the way in Battlefield. Right: A tired-looking Baker enjoys the time that The Curse of Fenric



comic strips in *Doctor Who: Voyager* on Friday 26 May. The *News of the World* promoted Nicholas Parsons' guest starring role in *The Curse of Fenric* with the feature 'Aargh! Who's that evil Parson?' by Patrick Hill and Ian Brandes on Sunday 28.

In the US, St Martin's Press published the much-delayed *The Official Doctor Who and the Daleks Book*, written by John Peel with Terry Nation. The stage show continued to Basildon, Glasgow, Manchester and Oxford. While Pertwee was opening two new rides at Drayton Manor Park in Tamworth on his last leg of *The Ultimate Adventure* on Thursday 1 June, an accident during studio recording for *Battlefield* meant that Aldred had a narrow escape from a tank of water later the same day.

Baker opened in *The Ultimate Adventure* in Newcastle on Monday 5 June, while Pertwee signed copies of the new *Doctor Who* videotapes at HMV on Oxford Street. These titles included compilations of *The Time Warrior* and *The Ark in Space*, both previously available from Hoyts Polygram in Australia, and a two-tape set of the first Dalek serial, entitled *The Daleks*, which was released largely uncut in an episodic form.

As work got underway on *Survival* (formerly *Blood Hunt*), McCoy and Aldred were exhausted because of the various problems on *Battlefield*, and an investigation into the tank accident began on Thursday 8 June. The two stars also posed for a series of photographs taken by a company called Mediaband which would go on sale at the end of July. The Doctor also popped up in Issue 8 of *Marvel's Death's Head* title, when his old strip adversary Dogbolter issued a contract on him in *Time Bomb!* during June. A new *Doctor Who* board game called *Battle for the Universe* had also been developed by the Games Team.

By June, Nathan-Turner had resequenced the serials to run in the order *Battlefield*, *Ghost Light* (formerly *Life Cycle*), *The Curse of Fenric* (which the producer wanted on air around Hallowe'en) and *Survival*; it was hoped that the series would return in September but a slot had yet to be allocated. The producer was more confident about the season, but was still aware that only 14 episodes was not an attractive package for the US market. In the meantime, the German station RTL purchased McCoy's first three seasons; three Dalek novelisations were also published in Germany by Goldmann. Looking at other projects beyond *Doctor Who*, Cartmel and Aaronovitch were also setting up *Hazard*, a new ecological thriller, for Mark Forrester Productions.

Things had gone very quiet on the movie front and it seemed that production had been postponed because of lack of funds; there was also concern that after two years, the option taken out by Coast to Coast would lapse before any work could be undertaken. By now, George Dugdale and Peter Litten were heavily involved in another movie, *Living Doll*, on which they were co-directors. By June, it was known that the BBC deal had been extended, and it was aimed that a 13-week shoot should begin in Yugoslavia in March 1990.

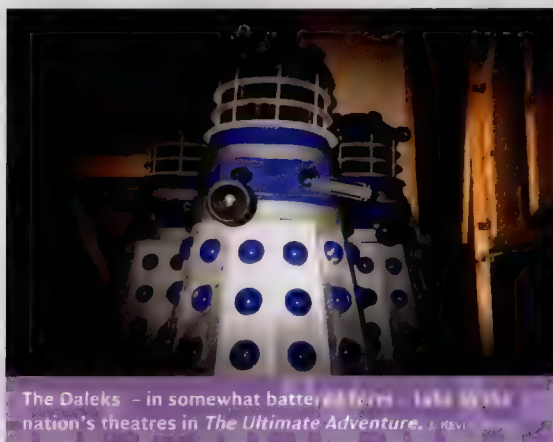
Baker's week in Nottingham with the stage play saw him guesting on Central's *Central Post*, and while on location for *Survival*, Aldred read Charles

Catchpole's report 'Dr Who Girl Cheats Death' covering the water tank incident in the *News of the World* on Sunday 18 June. Pressing on despite the ongoing industrial action, *Survival* managed to conclude without remounts. Aldred had been invited to Carousell '89 in Cardiff over the weekend of Saturday 24 June, but was unable to attend. On Sunday 25 June, the *Sunday Mirror* printed 'Dr Who, Ron Ron', having been the only paper to attend a press call earlier in the month held for guest star comedians Gareth Hale and Norman Pace.

Having discussed the notion of original *Doctor Who* novels at several meetings with Nathan-Turner, on Friday 7 July Darvill-Evans wrote a lengthy letter setting out his ideas for the range to the producer. Following perform-

ances in Leeds, Brighton, Edinburgh and Northampton, while appearing in *The Ultimate Adventure* at Northampton in mid-July, David Banks recorded an interview with Colin Baker which would become *The Ultimate Interview*, the first of a new range of tapes from Silver Fist which appeared in October.

By July, Cartmel had been head-hunted to become the script editor on BBC's hospital drama *Casualty*; with the next season in limbo, a replacement was not discussed although the favourites were Ben Aaronovitch, Marc Platt and Colin Brake. However, the future of *Doctor Who* changed direction sharply on Wednesday 12 July when Roger Loughton, Director of Co-Production at BBC Enterprises



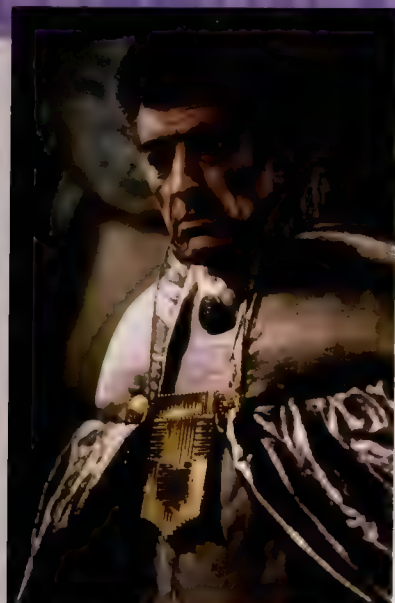
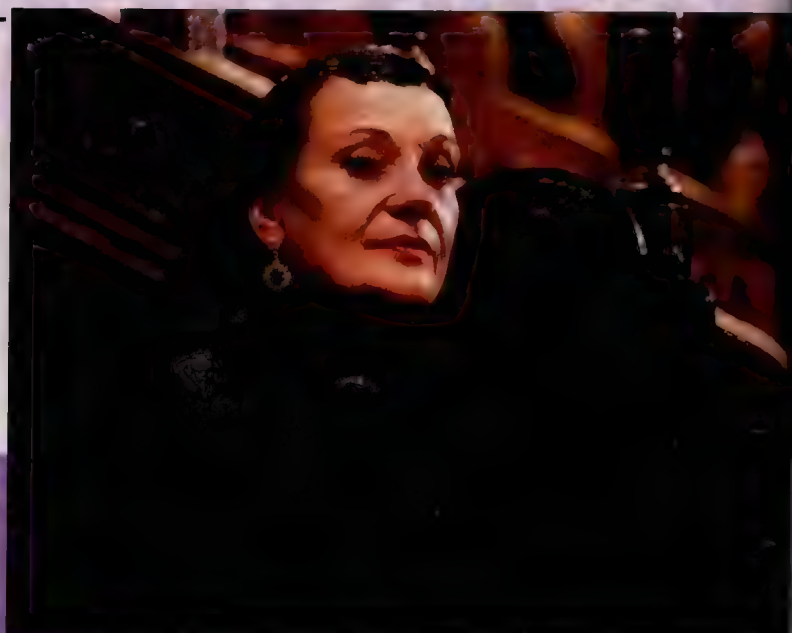
The Daleks - in somewhat battered form - take to the nation's theatres in *The Ultimate Adventure*.

THE FUTURE OF DOCTOR WHO CHANGED ABRUPTLY ON 12 JULY WHEN A CALL WAS MADE BY PHILIP SEGAL OF COLUMBIA TV...





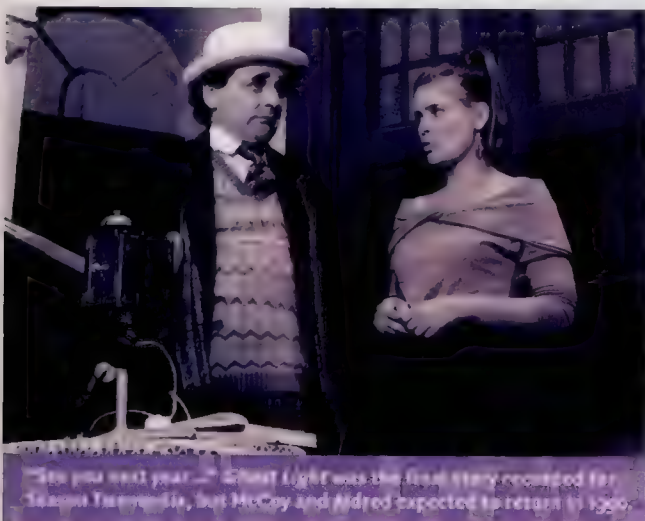
This page: scenes from the recording of Marc Platt's *Ghost Light*. Above: The grotesque husks are readied for recording. Right: The sinister housekeeper Mrs Prichard (Sylvia Sims). Below: John Hallam as murderous 'recording angel' Light. Below right: Aldred and McCoy prepare to shoot a scene from Part One with director Alan Warde.



received a telephone call from Philip Segal of Columbia Television Pictures in California. Raised in England, Segal had always been fond of *Doctor Who* and had now interested the ABC network in

taking a new series, which could be a lavish BBC co-production. Loughton referred Segal to Mark Shivas, Head of Drama, who in turn referred him to Head of Drama Peter Cregeen. Segal was hoping to make a pilot, followed by a series of one-hour episodes.

Concurrent with studio work for *Ghost Light*, Aldred recorded an edition of Thames Television's nursery programme *Rainbow* on Wednesday 26 July. Recording on *Ghost Light* brought production to an end on Thursday 3 August; a wrap party was held at 10pm. "See you next year," said McCoy to Aldred at the end of the celebrations. With *Doctor Who* completed, McCoy was looking forward to the next run of *What's Your Story?* and on Thursday 3



"See you next year..." *Ghost Light* was the final story recorded for Season Twenty-Six, but McCoy and Aldred expected to return in 1990.

was re-contracted for the children's show in March 1990. That weekend, ZygCon, another of the many conventions for the show, was held in Colchester. On Sunday 6 August, SuperChannel's broadcasts of *Doctor Who* concluded with the final two episodes of *Horror of Fang Rock*.

The character of Abslom Daak – Dalek Killer as created for *Doctor Who Weekly* in 1980, returned and met the Doctor in the *Nemesis of the Daleks* comic strip in Issue 152 of *Doctor Who Magazine*. The *Counter Plot* episode of *The Daleks'* Master Plan was screened at the National Film Theatre on Saturday 12 August as part of a British Telefantasy event; MOMI was now marketing a replica of the movie poster for *Dr Who and the Daleks*.

Nathan-Turner still felt confident about the new season, particularly because *Coronation Street* was now repeated on Sundays. However, for him the challenge of making the show had gone, and he wanted to hand the series onto somebody else for the 1990s, as he declared in an article printed in the *Sunday Mercury* on Sunday 13 August. Aldred began rehearsals on *Cornets* on Wednesday 9 August, and – dressed as an Indian squaw – came out of recording on Wednesday 16 to join Nathan-Turner and *Battlefield* guest star Jean Marsh for the BBC Autumn Season press launch at Television Centre. Three extracts from *The Curse of Fenric* were shown by Jonathan Powell, who had asked for shots of the husks from *Ghost Light* to be removed from the season's trailer compiled by Nathan-Turner.

In Thursday 17 August, Peter Litten confidently announced that production on the *Doctor Who* film would start in November, shooting in Yugoslavia from March. The *Daily Mail* reported that Dugdale was to supervise visual effects on the movie and was soon to marry Caroline Munro, who was still playing Morgana. Dudley Moore was still the *Mail's* favourite for the lead. McCoy was able to enjoy a family holiday in Holland, after which he spent some time in Berlin with Nathan-Turner, promoting his German-dubbed episodes and recording a special five-minute introduction to the series. Written by the producer, this explained about the TARDIS and regeneration.

The excellent summer weather of 1989 had forced many shows to close because of small audiences. After *Canterbury and Southsea*, the tour for *The Ultimate Adventure* came to an end in Eastbourne on Saturday 19 August, with hints of a New Zealand tour still a possibility – although never realised. The same day, the *Daily Star* printed 'Sophie tells of TV stunt terror' about the water tank incident. During the second week of August, Segal had a successful London meeting with Loughton and Cregeen. After Segal had returned to Burbank, Loughton wrote to him on Wednesday 23 August saying that a deal would be drawn up over the series between Columbia and the BBC.

By now, Levendis had a new range of TARDIS and K9 T-shirts, as sported by Trevor Short, a character introduced into the BBC1 soap *EastEnders* who was a *Doctor Who* fan. Sevans issued more Dalek kits, Dapol produced an Ice Warrior plus two-armed and one-armed Davroses (as well as hoping for a range of 12" plastic figures), while the DWFEA retailed niteshirts,



From left: The Curse of Fenric. Above: Ace (Nathan Turner) and the TARDIS. Below: The Doctor (Sylvester McCoy) in the TARDIS. The TARDIS was built by the BBC and was the first to be built for the show.

sweatpants, T-shirts and a Kg Mug. However, declining US interest resulted in Who Dares being unable to produce a calendar for 1990.

Aldred was unable to attend HoneyComb in Swindon over the weekend of Saturday 26 and Sunday 27 August, where the main guests were McCoy and Colin Baker, the latter considering that this might be his final convention appearance. Since it looked like there would be no new television Doctor Who for some time, on Wednesday 30 August Nathan-Turner gave Darvill-Evans permission to develop a range of original novels, continuing the adventures of the Doctor and Ace on from Survival.



The new season was promoted by a half-page article entitled 'Monster Bash' written by Sophie Aldred in the Radio Times on Thursday 31 August. Saturday 2 September saw McCoy (in his old beige costume) and Nathan-Turner launching the new season with an appearance at the Space Adventure exhibition in London. The Daily Mail, Daily Mirror and Today all promoted the broadcast of Battlefield Part One on Wednesday 6 September, and McCoy was amongst the guests in a Space Special edition of Radio 2's The Gloria Hunniford Show on Friday 8. Unfortunately, the new season was not well received by the press. 'Sylvester Isn't The Real McCoy' bemoaned the Daily Star on Saturday 9, describing Battlefield as 'tedious'. The following day in the Sunday Express, John Russell referred to the show as "a flimsy, outdated parody."

It was during the rehearsals at Acton for Corners that Aldred took a phone call from McCoy who informed her that he had just heard from Nathan-Turner that they would not be doing another season in 1990. On Monday 11 September, the producer formally wrote to the pair informing them that their options for the 1990 season would not be taken up. The next day, McCoy again donned his costume as the Doctor to record a sketch for The Noel Edmonds Saturday Roadshow in which the Doctor was trying to mend the TARDIS with the help of a Cyberman played by David Banks. This sketch was broadcast on BBC1 on Saturday 16 September. The new run of Corners began on Friday 15, the same day that a farewell party was held for Andrew Cartmel and production associate June Collins. Shortly after this, Nathan-Turner went on leave for a couple of weeks.

In the letters pages of the Radio Times on Thursday 21 September, Hazel Ford of Bromley asked why the BBC was giving the new series such "shoddy treatment" with a children's article for an adult series. Although PBS stations were now dropping the show, American fandom was still sizeable. Anthony Ainley and Terry Nation appeared as guests at Timelord '89 in Columbus, Ohio over the weekend of Friday 22 September, but Nathan-Turner, who had been due to appear, was not sent his airline tickets.

The mixed press reaction continued in the Daily Express on Saturday 23 September when 'Dr Who weaves its spell of success' declared "It is really

very, very bad indeed. But that ... is probably the very essence of its huge success." That day, Aldred appeared in a fashion shoot for the Daily Mail, out-takes of the sketch for The Noel Edmonds Saturday Roadshow were broadcast in the programme, and in the listings magazine TV Guide, a major article on the production of Survival appeared. The following week's Radio Times carried a letter from Robert Edwards of Hornchurch who hated Ace calling the Doctor, "Professor".

Unfortunately, the series debuted to very poor ratings; barely over three million compared to over 14 million for Coronation Street. As Ghost Light began, the ratings crept up to four million, but the series was often outside the Top 100. As pointed out in the Express, "What sort of an intergalactic genius of a time lord schedules himself against Coronation Street?"

There was still no definite decision on the new season. Independent companies such as Victor Pemberton's Saffron, Limehouse Studios, Nathan-Turner's Teyburn Productions and Verity Lambert's Cinema Verity

"IT IS REALLY VERY, VERY BAD INDEED. BUT THAT IS PROBABLY THE VERY ESSENCE OF THE SHOW'S HUGE SUCCESS." DAILY EXPRESS

were all apparently interested in picking up the series, although the latter denied this. While he was not keen to remain on the series as producer, Nathan-Turner realised it made good business sense for his company to pitch for the series should it be put out to tender. In the meantime, Nathan-Turner remained at the production office until another project could be found for him, with secretary Clare Kinmont handling correspondence. Meanwhile, Segal outlined his plan for the future of Doctor Who in writing to BBC Enterprises on Wednesday 27 September, confirming that he had a network interested.

The Seventh Doctor now appeared in Marvel UK's new weekly title The Incredible Hulk Presents; these short strips ran throughout the 12-issue history of the title which launched at the start of October. Also on sale was Doctor Who: Variations on a Theme published by Metro Music International on which Mark Ayres, Dominic Glynn and Keff McCulloch presented new arrangements of Ron Grainer's famous theme tune.

Aldred recorded Pictures in Your Mind for BBC Radio on Tuesday 3 October, and on Saturday 7, McCoy appeared at a children's event at the National Film Theatre. Aldred's teenage anorexia was the focus of an article in The Sun on Thursday 12. Aldred herself was at Mount Pleasant filming for the BBC

SEASON TWENTY-SEVEN?

For the proposed 1990 season, Sophie Aldred was also provisionally booked for eight shows as Ace, with her character to be written out at the end of the second serial. Andrew Cartmel considered editing another season, but felt restricted by only being able to do four serials; he would have liked to have seen the show continue the trend of realism established by *Survival* which mixed science-fiction with issues about people. In mid-1989, Cartmel had asked Ben Aaronovitch and Marc Platt to submit story ideas for the first three serials. The first story would have been a three-part studio bound affair by Aaronovitch; this would have opened with a pre-credit sequence on board a space cruiser in which a uniformed Ace is giving orders to her crew, and then retires to join the Doctor in her ready room where she tells him "Professor, this isn't going to work!" The adventure was then to pit the Doctor against the Metatraxi, a warlike race of Samurai insectoids which Aaronovitch had developed in 1988 for *War World*.

For the second story, a four-parter, Cartmel asked Platt to consider having the Seventh Doctor encounter the Ice Warriors, who had not appeared in the series since 1974. The writer wanted to set the story on Mars with the Ice Warriors coming back to life after the planet had been terraformed by mankind. A colony of Warriors was still trapped on Earth since Cartmel wanted to use late 1960s London as a setting after *Remembrance of the Daleks* had worked well; Nathan-Turner also wanted to use the London Dungeon, which was run by the same company as the Space Adventure attraction. In this story, the Doctor was planning to enroll Ace at Prydon Academy on Gallifrey where her attitudes would shake Time Lord society out of its lethargy. To this end, Ace – who was not entirely happy about being manipulated in this way –

would have to be tested for her suitability by a team of business suited agents – although her mission turns out to be something which the Time Lords want to execute without being seen to interfere. The London Dungeon was to be worked in by having the armour of a long-dead Ice Lord on



display; this alien would be returned to life to fight a battle with a rival Ice Lord across 'Swinging London', involving a gang of leather-clad bikers. A key character in the story was to be a hippy man living on a houseboat with his pregnant girlfriend; at the end of the serial, the Doctor delivers the baby girl and names her – effectively becoming her godfather.

The third story, by Aaronovitch, would then

have seen the Doctor arriving in 1990s London in which the hippy of the previous story was a former gangland boss who had gone straight, and who would now be a new semi-regular in any more contemporary adventures. However, his daughter, now a young woman, finds house-breaking far more exciting and has become a safe-cracker. The story was to open with her attending a formal dinner at a country house, slipping away to crack the combination of a safe, and finding the Doctor inside asking "What kept you?" She would then become his new companion who would be aristocratic, but able to handle herself. Cartmel himself also wanted to write a final story for the season which would have been connected with a Victorian or Edwardian morgue. *Alixion* by Robin Mukherjee was also still available.

Also under consideration from 1989 were: an unsolicited script from Matthew Saunders which Cartmel found weird and funny; an action-orientated vampire story by an American writer with a title like *Blood Hunger*; *Night Thoughts* by Ed Young which was a horror pastiche; the three-part *Illegal Alien* submitted in early 1989 by Robert Perry and visual effects designer Mike Tucker under a pen-name which had the Cybermen in wartime London; an anti-war script by Tony Etchells and another writer set in both a World War I trench and an academy at an English country house; the four-part *Avatar* by David McIntee which was originally set in Arkham, New England in 1927 and which was then rewritten for Cornwall – this was an *Evil Dead* style tale about alien bodysnatchers inhabiting human corpses; the three-part *Hostage* by social worker Neil Penswick, an adventure akin to *Predator* in which elite soldiers pursue a shape-changing criminal into a jungle on a world which is the last battleground between the Time Lords and the Scaroth; and a story from Charles Vincent.

series *Know How* on Friday 13, and returned to Liverpool to attend Nebula 26 that weekend.

During the week, Segal had indicated that he wished to enter negotiations about the rights to *Doctor Who* on Wednesday 11, the same day that the *Daily Star* reported Litten saying that Dudley Moore had beaten Bob Hoskins, John Cleese and Donald Sutherland to play the movie Doctor. However, it was the name Donald Sutherland that writer Johnny Byrne picked up on at Nebula 26 and referred to in his panel ...

A formal proposal from Columbia was drawn up on Wednesday 18 October. The following day, *Doctor Who* was in the news again as comments about the show appeared on *Open Air* and a second press launch for the ailing show was held at BAFTA, attended by McCoy, Aldred, Parsons and

Cregeen. Declining to comment on the series' lack of publicity, Cregeen said that he wanted the series to reflect the 1990s and guaranteed "more *Doctor Who* in the future." Also on Thursday 19, a letter from 13-year-old Sarah Jeffrey of Beverley appeared in the *Radio Times*, declaring that *Doctor Who* was not an exclusively adult programme, and Marvel UK published *Doctor Who Magazine* 1979-1989, a special celebrating a decade of its title. McCoy, Aldred and Nathan-Turner attended a DWM birthday party at Centrepoint in London on Saturday 21 October. That morning, *The Sun* ran the story 'Dr Who killed by the Street' which claimed that the low viewing figures meant that the BBC had axed the series.

McCoy started work on *What's Your Story?* on Monday 23 October, the same day that the tabloids picked up on Byrne's comments about Sutherland. *Today* ran 'You Know Who' in which Sutherland was said to have beaten Moore, Cleese, Sylvester Stallone and Michael Caine for the role. Picking up on Sutherland's hell-raiser image, the *Daily Mail* ran with 'Lust in Space', the *Daily Express* printed 'And How Was It For You, Who?' while a report from an 'insider' in *The Sun* promised a "beer swilling, sex-mad" Doctor in 'Who's a Naughty Doctor Then?'. DJ Steve Wright confirmed that there would be no new series on BBC during his radio show that day, while LBC held a phone in about the proposed movie with Dean Hollingsworth who had played small parts in the series. Litten was interviewed on Radio 4 about *Doctor Who – The Timelord* on Tuesday 24 October and was able to deny that Sutherland had been cast; by now, the latest rumour was that Jeremy Brett would play the Doctor.

With interest from Fox and ABC, Segal wrote to Loughton on Wednesday 25 October saying that he wanted to pitch to the networks by Wednesday 15 November. However, Loughton responded two days later saying that although Segal's proposals were impressive, the BBC wanted to defer a decision to 1990.

McCoy now had a new theatre project underway, appearing in the première of *I Miss My War*, an adult play written specially for him, at the Phoenix Arts in Leicester on Wednesday 1 November, prior to its début at the



Sophie Aldred meets her young fans in the suburban streets of Perivale.



Almeida Theatre, Anthony Ainley's Masterplan 1988

Guest stars Gareth Hines and Jennifer Lien hold a comedy sketch with David Tennant

Almeida Theatre in London on Tuesday 7. What's Your Story? began again in the afternoons on Monday 6 November, and on Tuesday 7, McCoy was interviewed about his role as an alcoholic prisoner at the Almeida for broadcast in Meridian on the BBC World Service on Saturday 11. Aldred was featured in the Daily Star in another feature about the water tank accident, while Anne Robinson denied that the BBC had axed Doctor Who on Points of View on Wednesday 1 November. McCoy appeared on Children in Need on Friday 17 November, performing one of his old routines with 12 feet of knicker elastic, and on Saturday 18, Nathan-Turner attended a Doctor Who Mega-Quiz '89 at Aston University.

BCR's Film 89 reported that Doctor Who – The Timelord was going ahead on Tuesday 21 November and illustrated the story with a clip from Resurrection of the Daleks. On the show's 26th anniversary, McCoy concluded production on the season by recording a new speech written by Cartmel at the request of Nathan-Turner to append to the closing scene of Survival. The same day, the Radio Times letters page carried letters about 'Doctor Who ... the future'; D I Wheeler of Penrith complimented the badly scheduled The Curse of Fenric, Alan Dobbie of London and Simon Allen of Harrogate were angry that Powell was axing the series. A reply from Peter Cregeen explained there were "no plans to axe Doctor Who. There may be a little longer between this series and the next than usual." Never was a truer word spoken ...

During November, Cregeen had taken the unusual step of issuing a press statement, declaring "Doctor Who is one of the BBC's most important programmes. There is no reason why it should not run for another 26 years"; he very much wanted to get the show made on a larger budget and outside the confines of a studio. The final serial did not go down well with the News of the World; whose "Doc's too diddy to duff up Daleks – Who looks a twit then?" on Sunday 26 November criticised McCoy's version of the role. However, ratings for Survival improved to around five million. It was now announced that the series would start a repeat from the very beginning on a new satellite channel, BSB, due on air in March 1990.

On Wednesday 29 November, producer Felice Arden of Coast to Coast sent a draft screenplay to Segal, followed by a script for Doctor Who: The Timelord on Monday 4 December; Segal responded the next day, saying that he found this a bit disappointing. Over the next week, Segal was to meet with Litten and Arden to discuss a potential partnership over the Doctor Who project.



When Litten, Arden, McCoy and Segal met to discuss the future of Doctor Who

The trade paper The Stage carried a story about Doctor Who being made independently in 1990 on Thursday 30 November. This was echoed by a piece in the Daily Telegraph the following day who discussed a combined bid by Nation and former story editor Gerry Davis to produce the series. Davis posed with a Cyberman and a Dalek in London, revealing that he had a number of American backers and had had a positive meeting with Cregeen about taking on the series. On Saturday 2 December, similar independent sentiments were voiced by Today, commenting again on the low ratings.

The edition of Open Air on Thursday 7 December covered an exhibition celebrating 50 years of Ealing Film Studios, featuring K9, a Dalek and a number of props and costumes on display that weekend. An extract from 100,000 BC: An Unearthly Child appeared on Telly Addicts on Tuesday 12 December. Stephen James Walker, David Howe and Mark Stammers who produced the fanzine The Frame were close to signing a contract to write a book about the Daleks for WH Allen, but unfortunately this caused a conflict with the license which Nation had issued for the St Martin's Press volume.

By now, McCoy and Aldred felt it unlikely that they would be returning to Doctor Who. Following some time in America attending Brits in Space in Minneapolis and Creation Con in New York, Aldred starred in the pantomime Cinderella which opened in Hull on Thursday 14

"WE HAVE NO PLANS TO AXE 'DOCTOR WHO'... THERE MAY BE A LITTLE LONGER BETWEEN THIS SERIES AND THE NEXT THAN USUAL." PETER CREGEEN

December. On Friday 15 December, McCoy opened in Aladdin in Manchester, and on Tuesday 19 appeared on Open Air talking to Eamonn Holmes at Studio B of BBC Manchester and commenting that Doctor Who would not be seen until 1991 at the earliest.

Having met with Coast to Coast, Segal contacted BBC Enterprises on Thursday 14 December to see if Columbia could get involved with the movie project and screen this as a TV movie pilot in the US while it would be released theatrically in the UK. Laughton replied five days later that this would not be possible; the Coast to Coast licence was for a cinema movie only. A new edition of Jean-Marc Lofficier's Doctor Who: The Programme Guide was published on Thursday 21 December, bringing the story of the show up to Survival and incorporating a foreword by Nathan-Turner. As it turned out, the volume would remain up to date for several years.

As 1990 arrived, there was no sign of the BBC rushing into any deals which would bring Doctor Who back to television. It was to be a very long wait for the Time Lord's dedicated fans ...

Battlefield

We Didn't Start The Fire **BY PAUL CORNELL**

DWM ARCHIVE

DWM 317

COMMISSIONING

Fri 16 Sep 88 *Storm Over Avallion* scripts commissioned for Wed 30 Nov 88 (Part One), Fri 30 Dec 88 (Part Two), Sun 15 Jan 89 (Part Three), Wed 15 Feb 89 (Part Four); delivered Fri 25 Nov 88 (Part One), Thu 12 Jan 89 (Part Two), Wed 25 Jan 89 (Part Three), Fri 24 Feb 89 (Part Four)

PRODUCTION

Sat 6 May 89 Fulmer Plant Park, Fulmer, Bucks (Garden Centre); Little Paston, Fulmer (Brigadier's House/Garden); Black Park, Bucks (Ext/Int Helicopter)

Sun 7 May 89 Dowager House, St Martin Without, Lincs (Farmhouse)

Mon 8 May 89 Hambleton Old Hall, Hambleton, Leics (Hotel Back Garden/Front of Hotel)

Thu 11 May 89 Hambleton Excavation Site (Convoy/Battlefield)

Sat 13 May 89 Twyford Woods, nr Colsterworth, Lincs (Wooded Roads/Int Range Rover/Int Command Car)

Sun 14 May 89 Twyford Woods (Wooded Roads); Castle Cement Quarry, Ketton, Lincs (Crater)

Mon 15 May 89 Hambleton Ridge, Hambleton (Int. & Ext. Command Car/Landscape/Ridge/Road); St Andrew's Church, Hambleton (Memorial)

Tue 16 May 89 Hambleton Excavation Site (Site/Ext Range Rover/Crash Site)

Wed 17 May 89 Hambleton Excavation Site, Hambleton (Int Command Car/Convoy/Dig)

Tue 30 May 89 Television Centre Studio 3: Farmhouse; TARDIS

Wed 31 May 89 Television Centre Studio 3: Hotel Bar; Command Trailer

Thu 1 Jun 89 Television Centre Studio 3: Brewery; Crystal Ball; Tunnel; Spiral Staircase; Kingshall; Airlock

Morgaine had never before seen the effects of hairspray.



This is the part of televised Doctor Who that I'm romantically attached to. My era; the one that led to my favourite era of all Doctor Who: Virgin's *New Adventures*. I adore this Doctor. He's small, mournful, passionate, complicated, dangerous and kind. I remember the feeling arriving first during *Delta* and the Bannermen: this is proper Doctor Who again!

I love *Battlefield*. So many surprises, so much actual revelation that this format is infinite: sideways in time; encountering the consequences of future actions; a thoroughly played near-future setting. That's three things nobody had done before. Plus there's the connection of two British mythos: the Arthurian and the Gallifreyan. The Arthurian myth has always

Merlin reminds Morgaine about Bayldon and his mighty arse. Or something.

become attached to its national bedfellows, and it's gloriously done here. The Doctor, archetypically, has always been Merlin, but this incarnation is especially: the dark being who protects those in the light. It's the best ever use of the Brigadier, there's a fine supporting cast (Marcus Gilbert and Christopher Bowen are having the time of their lives and including us in the most fun way, Jean Marsh clearly doesn't think the moral complexities here are worth less than her best); there's one of the finest ever monster costumes and a vast imaginative canvas. Despite some structural problems (that, as often in the Cartmel era, are about doing modern fantasy stories in Who's then-ancient shape) this is obviously 'a classic', hailed as such at the time, a view which persisted for years afterwards.

Recently, however, some fans have turned against it. It's like an adult walked into the room. That adult would laugh at *Pyramids of Mars* for not being *I, Claudius*. But we've convinced ourselves that they'd laugh only at *Battlefield*. Those of us who still love *Battlefield* are now mistaken children, unable to grasp the grand intellectual complexity of, say, *Nightmare of Eden*.

I don't think it's the couple of silly surface features (the juxtaposition of 'Boom!' and the flying knights, excellent on the page, is just badly played) that makes your oh-so-refined Doctor Who fan wince at *Battlefield* now. I think it's what's underneath. This is a Doctor who is, aptly, flummoxed by anger, agonised trying to express it, rather than some wish-fulfillment bully revenge figure. This Doctor looks like he might even be bullied. Apt for the character, again. But that's why some fans have started to bully the character themselves. *Battlefield* is a story about how military power fantasies involving UNIT battling aliens are Just Not Doctor Who. It's a story where Arthur died and the heroic myth is propaganda. It's not comforting, like 'childhood nostalgia' is supposed to be. It's not 'tasteful'. It asks one to take it seriously or leave. Like all myth, it makes one question what adulthood means. I think it's the time when one has stopped thinking of anything as 'childish'.

Give it another decade of self-hating fashion, or the cleansing tide of the new series. When we like ourselves again, *Battlefield* will be 'a classic' once more.

ARCHIVE EXTRA

● Tuesday 6 December 1988: John Nathan-Turner requested clearance from Mervyn Haisman and Henry Lincoln to use Alistair Lethbridge-Stewart in the already commissioned story.

● Monday 12 December: Nathan-Turner requested Nicholas Courtney to be booked for the serial between Monday 27 March and Friday 28 April 1989.

● In writing the serial, Ben Aaronovitch had Ace see the Brigadier as a threat to her close friendship with the Doctor. The UNIT passes were not suggested by David Saunders, but Saunders provided a series of clips where such passes had been previously seen in the series.

● In late 1988 when *Storm Over Avallion* was still planned as the first serial to be recorded in

1989, the director was to have been Nicholas Mallett.

● Friday 13 January 1989: Nathan-Turner revised the booking for Courtney to Friday 28 April to Thursday 1 June on Serial 7N. Courtney was contracted on Tuesday 14 February.

● Monday 23 January: Michael Kerrigan was booked to direct the serial between Monday 13 March and Friday 14 July. Nathan-Turner had wanted to use Andrew Morgan, who had in turn recommended Kerrigan with whom he had worked on *Knights of God* for TVS.

● Friday 3 March: Keff McCulloch was commissioned to score the serial.

● Thursday 16 March: The Drama Early Warning Synopsis for *Battlefield* was issued, noting only Courtney as its guest star.





The Brigadier had no trouble in recognising the latest Doctor. Well, who else would it be?

● Tuesday 25 April: An OB recce was held in the Fulmer area. The following day, the BBC contacted Bucks County Council about using Black Park.

● Thursday 4 May: June Bland had a contact lens fitting for her role as the blind Elizabeth.

● Sunday 7 May: Alf Joint played the Brigadier for a shot of Lethbridge-Stewart being blown out of the derelict farmhouse.

● Monday 8 May: A second unit covered some shots of Ace and Shou Yuing trying to avoid evacuation.

● Thursday 11 May: Local archaeologists believed the BBC's fake dig to be real when they came across it at Rutland Water. A series of changes was made to the studio script on this day, notably changing the confrontation with the Doctor and Morgaine over detonating the missile.

● Monday 15 May: Nathan-Turner held the national press call at 11am for the stars, guest stars and Bessie.

● The biomechanical spacecraft was made in plastic and fibreglass by effects assistant Chris Reynolds; the illusion of it being underwater was achieved by placing it behind a thick glass tank of water. A wax copy of the ship was used for its final destruction, and for shots of knights flying through space to crash onto Earth, two standard toy soldiers were remodelled to appear as the armoured figures.

● Friday 26 May: Because of a strike planned for Friday 2 June, the studio sessions were rescheduled to run from Tuesday 30 May to Thursday 1 June. It was arranged that publicity shots of McCoy and the 'cuddly monster' would be taken at 2.30pm on the Tuesday.

● Tuesday 30 May: Recording ran from 7.30pm to 10pm on all three evenings.

● Wednesday 31 May: In addition to the

evening recording, afternoon recording was scheduled from 2.30pm to 6pm on this day and the next.

● Thursday 1 June: Afternoon recording began late due to lighting problems.

● Originally, editing had been planned to run from Tuesday 20 June to Wednesday 26 July. An extra video effects day was booked for Sunday 23 July, after which editing took place from Friday 21 to Sunday 30 July. Dubbing then took place on Sunday 13 August, Sunday 20 and Monday 21 August, Saturday 26 and Sunday 27 August and finally Saturday 16 and Sunday 17 September. On Tuesday 5 September, Nathan-Turner indicated that he needed Part Four to show to his head of department on Tuesday 19 September before he went on leave. The opening episode numbers were superimposed over a shot of the garden centre in Part One, Ancelyn talking to the Doctor in Part Two, Ace in the airlock in Part Three and the scene in the hotel in Part Four.

● Thursday 31 August: The *Radio Times* promoted the season with 'Monster Bash', a half-page article written by Sophie Aldred about the creatures in the new stories.

● Thursday 14 September: The *Radio Times* listing for Part Three was accompanied by a monochrome shot of the Doctor fighting Mordred.

● Saturday 16 September: Courtney dubbed the line "Sorry Doctor, but I think I am rather more expendable than you are," for Part Four. Nathan-Turner had booked him to record this on Thursday 24 August. Second edits of all episodes were broadcast.

● After Part Four, a BARB Audience Research Report conducted a survey of 2970 viewers of which 14% had seen the serial. 64% enjoyed it and, 49% felt it was 'high drama', 59% felt it was not as good as the previous season, 23% found it too frightening, 42% found the slot inconvenient (with 38% feeling Wednesday was



the wrong night for Doctor Who), 77% liked the character of the Doctor, 62% enjoyed McCoy's performance (with 42% feeling he was miscast), 66% enjoyed Aldred's portrayal of Ace, 72% liked the return of the Brigadier, 56% liked new monsters, 43% found it not serious enough and 61% said they would tune into the next serial.

● ABC Australia broadcast the serial from October 1990, while RTL screened it in June/July 1990 and 1993, and it appeared in New Zealand in June/July 1990.

● In addition to the first edits and recording spools, Aldred's water tank accident exists on a BBC safety video and timecoded VHS material exists of some studio recording.

● In the *Extras* section, omitted was Alf Joint as Stunt Double for Brigadier Lethbridge-Stewart.

● In the *Credits* section, Matthew Purves was the Assistant Floor Manager for the OB work, and Paul Harding was the supervising OB Cameraman.

"Open up, it's me!" The Doctor uses his magician's powers.

RADIO TIMES

Wed 6 Sep 89 Part One: England, the near future: the Doctor and Ace join the Brigadier in a battle against warriors from another dimension – and discover that pub prices are outrageous.

Wed 13 Sep 89 Part Two: The Doctor uses Merlin's mighty powers, the Brigadier discovers a new way of landing a helicopter and Ace goes for a swim.

Wed 20 Sep 89 Part Three: The Doctor has gone to the battlefield, leaving Ace and Shou Yuing back at the hotel. All they have to worry about there is a demon, nuclear weapons and a witch.

Wed 27 Sep 89 Part Four: If the Doctor is Merlin, and Ace is the Lady of the Lake, where is King Arthur?

He's blue. He's horny.
He's the Destroyer!



Ghost Light

Who's In The House **BY GARY RUSSELL**

DWM ARCHIVE

DWM 190

COMMISSIONING

Wed 16 Nov 88 Life Cycle scripts commissioned for Thu 22 Dec 88 (Part One), Sun 15 Jan 89 (Part Two), Wed 15 Feb 89 (Part Three); delivered Thu 26 Jan 89 (Part One), Thu 9 Feb 89 (Part Two), Mon 20 Mar 89 (Part Three)

PRODUCTION

Wed 21 Jun 89 Stanton Court, Weymouth, Dorset (The House of Gabriel Chase)

Tue 18 Jul 89 Television Centre Studio 3: Upper Observatory; Trophy Room; Lower Observatory

Wed 19 Jul 89 Television Centre Studio 3: Lower Observatory; Access Tunnel; Lift; Upper Observatory; Trophy Room; Study

Tue 1 Aug 89 Television Centre Studio 3: Hallway; Drawing Room; Empty Bedroom; Dining Room; Lift; Corridor B

Wed 2 Aug 89 Television Centre Studio 3: Hallway; Lift; Drawing Room; Empty Bedroom; Corridor B; Dining Room

Thu 3 Aug 89 Television Centre Studio 3: Hallway; Drawing Room; Dining Room; Upstairs Corridor; Gwendoline's Bedroom; Corridor A; Empty Bedroom; Corridor B

RADIO TIMES

Wed 4 Oct 89 Part One: Ace tells the Doctor about her worst nightmare, and he promptly takes her there.

Wed 11 Oct 89 Part Two: The Doctor sees the light and Ace meets some husky friends.

Wed 18 Oct 89 Part Three: Gabriel Chase is an ordinary Victorian house. With a Neanderthal manservant, radioactive silverware, and a spaceship in the cellar...

The Doctor gets friendly with one of Josiah's moths.



Fantastic Light Facts #1:

Favourite Song: *Made of Stone* (The Stone Roses)

Most Hated Song: *Everything Changes* (Take That)

which, when put together, achieve a sort of splendour: a fabulous cast; great sets; imaginative lighting; clever effects; a witty script; a thoughtful story; pretty costumes, well-crafted make up. *Ghost Light* doesn't let you down on any of those, whereas so many previous stories contained one or two of them but failed on the rest (my own particular disappointment being *Paradise Towers*, a story that boasted probably the most impressive cast ever assembled for a *Doctor Who*, with a superb script, but which failed on every other level by simply accepting that it was okay to be second-rate). Under Alan Wareing's direction, *Ghost Light* is never given a chance to be anything other than the very best it could be, and that is demonstrated by the seriousness with which all the individuals responsible for the elements listed above took their jobs. So often, one hears stories of people coming to the series under the misapprehension that they could get away with having a bit of a lark because "it's only *Doctor Who*" and, as the excellent DVD of this story confirms, no one took that approach with *Ghost Light*. Indeed, you can almost feel the blood, sweat and tears that went into making this adventure.

Exactly who knew – truthfully – that this would be the last-ever BBC *Doctor Who* to be made (well, for 15 years at least) will always be a tad unclear. With hindsight,

lots of people have claimed they knew the end was nigh – which seems a little unlikely as decisions weren't made until much closer to transmission – but regardless of whether they did or not, they certainly worked as if they wanted *Doctor Who* to go out on a high.

I'm not going to list every good scene (there are too many) or every breath-takingly inspired performance (ditto), I'll just make a recommendation to any cynics or naysayers: watch this story in isolation and wallow in its glory. Show this one to anyone who doesn't really know what *Doctor Who* is about and I'm positive they'll be engrossed and thrilled.

Above all, though, I have my own personal plea to Russell T Davies: if *Ghost Light*'s creator Marc Platt isn't given a chance to be the first 'original series' writer to return to the new version of *Doctor Who*, then there ain't no justice in this world...

I hope I won't offend too many people by saying that, on the whole, *Doctor Who* 1987-89 isn't my favourite run of the series' history (although it's not my least favourite either). But it did seem a tad hit or miss in places – for every *Greatest Show in the Galaxy*, there seemed to be a couple of *Battlefields* or *Happiness Patrols* to take the sheen off. This is a shame because when what we've come to call the McCoy era was good, it was great. *Ghost Light* is, for me, the absolute zenith, and it seems ironically typical of the BBC that on achieving this level of greatness, the bloody show got cancelled. Bah to the dimwits at the Corporation circa 1989.

You see, amidst the hokum and fizz of 'fantasy' seen in *Survival* and *Fenric*, the production team opted to include a bit of class. The class here comes from a variety of sources

ARCHIVE EXTRA

● *Lungbarrow* was set in a house on South Gallifrey and the Doctor's worst place in the universe. Marc Platt was fascinated by the mythos of Gallifrey, how Rassilon had come to power and of the different families and chapter houses forming Time Lord society. The story was later developed as a novel by Platt and published as part of the *Doctor Who: The New Adventures* range by Virgin Publishing in March 1997.

● The elements which Andrew Cartmel wanted to retain for his proposed Victorian

serial were the house maids, the housekeeper, a fight over a will (which became *Redvers'* invitation) and a frozen policeman (caught in a teleporter for 300 years). The setting would now be Ace's worst place in the universe. Cartmel saw the new version as an alien invasion told as a ghost story. On hearing that the serial would have no location work, Platt decided to set it totally indoors.

● Platt saw Ace as a delinquent version of Alice from *Alice's Adventures in Wonderland* and

always liked to quote Lewis Carroll in his work (such as the Doctor's "Down the rabbit hole" in Part Two); he wrote Ace in the manner of Gina, an 18-year-old who worked in his office at the BBC. Cartmel felt that the Doctor was in control of the situation whereas Platt wanted the Doctor to not know what was happening while also make his behaviour mysterious in the manner of the early William Hartnell adventures.

● Platt originally saw Control as a shadow, then as a reptile inspired by William Blake's



painting *The Ghost of a Flea*. The writer then considered her as an orange creature with clear skin showing all her internal organs; her "Pity poor Control" in Part Two came from "Pity poor Tom" in Shakespeare's *King Lear* and her dialogue was also influenced by Charles Kingsley's 1863 book *The Water Babies*. Light's never-ending mission to catalogue all life, was inspired by Platt's day job at the BBC of cataloguing radio programmes. Ernest Matthews' arguments of evolution stemmed from the 'Great Ape' debate between Darwin's supporter, Thomas Huxley, and Anglican archbishop Samuel Wilberforce at Oxford in June 1860. The Darwinian influence also stemmed from the 1976 Dennis Potter play *Where Adam Stood* which Platt had seen repeated in 1987. Nimrod was named after the mighty hunter from the Bible. Redvers' name came from the work of writer John Fenimore Cooper, and his dialogue about the jungle interior was inspired by Joseph Conrad's 1902 novel *Heart of Darkness* which Platt studied at O Level. Gwendoline (originally called Maud from J Sheridan Le Fanu's 1864 gothic thriller *Uncle Silas*) and Ernest were the names of Platt's parents, and Josiah was the name of his grandfather. Mackenzie was named after a friend of Platt's, and originally it was one of the maids who was turned into soup. Mortarhouse College, Oxford was a parody of the fictional Porterhouse College, Cambridge from Tom Sharpe's 1974 novel *Porterhouse Blue*.

● The Doctor's reference to the "Chinese fowling piece" wielded by Redvers in Part One was a reference to the Doctor's dialogue in *The Talons of Weng-Chiang*. At one point, Platt considered having an army of the husks (added at the request of Nathan-Turner) in the story. Another notion was to have the stone spaceship take off through the house. Early drafts still retained a reference to "The House of Lungbarrow" in Part Two. Platt also allowed for a sequel at the end of the serial which might follow the new crew of Light's ship now that Light was trapped in his own catalogue.

● Monday 3 April 1989: Alan Wareing joined the production as director. The notion of the sliding panels with the maids behind them was suggested by Wareing who called a scene from the film *The Blues Brothers* where a nun was rolled out on a trolley in a similar manner.

● Saturday 8 April: By now, the serial had been re-named *Ghost Light*.

● In the rehearsal script for Part One, Gabriel Chase was described thus: 'The statue of an angel stands grim guard beside the front steps of a Victorian country house. Standing in spacious grounds with a broad drive leading up to its doors, the house is a desirable residence for a well heeled Victorian landowner. The house boasts an unusual feature in the glass domed observatory on the corner of the roof on one wing. A caption informs us: "1883".' Mrs Pritchard was 'pale and gaunt, dressed in black with hair scraped back into a bun'; the maids were 'equally gaunt ... in full Victorian mopcap regalia'. Along the walls of the access tunnel to the lower observatory were 'cut into solid bedrock ... palaeolithic paintings on the curved walls depicting mammoths, bison, etc.' Mrs Grose was 'a homely dumpling of a woman' while the Reverend Ernest Matthews was 'a rotund self-righteous man with a scholarly air, massive sideburns and little time for servants'. Ace originally described the Upper Observatory



Above: Mrs Pritchard (Sylvia Sims) and four pretty maids in a row.

as 'Fun City' and the Doctor was specified as reading Charles Darwin's *The Journey of the Beagle*. Gwendoline was 'Josiah's pretty young ward, about eighteen' and Josiah himself had 'white hand(s)'; in this version, Matthews says he fears his discourse with Josiah will not be pleasing to Gwendoline. Ace disliked the idea of snuff; "I'm surprised humans made it into the Twentieth Century." Redvers Fenn-Cooper was 'an intrepid explorer of about thirty-five years with a heavy suntan and a bushy moustache. He looks exhausted, has a couple of days stubble and his Tweeds look slept in. He seems very normal, rational and extremely sane, which is odd, because he isn't a bit'. Josiah was finally revealed as 'shortish, middle-aged with thick white hair. His skin is bleached and he wears dark pebble lensed spectacles'. Nimrod was 'an impeccably dressed and mannered Neanderthal man-servant with a broad bone ridge above his eyes'. The Doctor hands Nimrod the Cave Bear fang, which Josiah then questions his servant about in the study as Nimrod comments that "The Burning one is restless tonight." In the Drawing Room, the Doctor asks Matthews about his journey from Oxford (having recognised the Mortarhouse College tie) and then plays a heavy boogie-woogie on the piano before apologising and dropping into Beethoven's *Moonlight Sonata*. Josiah then enters to meet the 'subspecies in the genus *Homo Victorianus*'. The subsequent discussion between Ernest and Josiah is far longer. After the scene with Redvers in the empty room, Nimrod urgently asks the explorer what he saw. When the Lower Observatory was fully unveiled, it contains 'a stone machine console with a slab top from which rise a mass of crystal rods in different colours, like a 3D relief stained glass window lit from beneath. On the wall beyond this is the circular membrane of a large insect cell, inside which moves a restless shadow'. Control speaks with 'a husky, genderless voice'. At the piano, Gwendoline sings 'some suitably ironic Victorian parlour song about birds in gilded cages or the like'. On finding the Doctor in the Trophy Room, Josiah comments "How you fancy people despise me. With your Doctorates and your Professorships." The two 'stuffed alien creatures (the husks)' were 'both grotesquely devolved: bipedal, but with bleached white heads: one reptile like, the other, insect like with a mass of globular eyes. Both of them wear Victorian style suits like the one

Josiah wears.'; Control urged these to "Move. Move. Move," because "Ratkin's come to visit."

● At the start of the original script for Part Two, the opening scene had Control urging "Run, ratkin, run. Better get away ... Trap's biting shut." The maids were all to be carrying rifles. In the Lower Observatory, Control had more dialogue about "Light burning with angeriness", and on entering the Access Tunnel, the Doctor sees the Neanderthal drawings and comments, "Cave paintings, but done in oils. Nimrod must be feeling homesick." The confrontation with Josiah in the Lower Observatory was far longer, and the Doctor asked Josiah if he cast off a husk each time he regenerated with Ace commenting "I thought my family were trouble." When freed, Control was 'in a tattered silk dressing-gown and long white gloves'. In the Upper Observatory, 'Josiah's form is becoming a dried husk and inside it a new shape is just discernable, like a snake about to slough its skin'. Talking to Ace, Mrs Grose said she had discussed the strange house with Reverend Hughes. In the Drawing Room, Nimrod explains "I am the memory teller

Below: Ace faces a personal nightmare at Gabriel Chase.



Inspector Mackenzie undertakes one of his more puzzling investigations ...



Ace becomes a ladylike for the day.

Spooky housekeeper Mrs Pritchard (Sylvia Sims).



of our tribe. I keep the embers of each story in my mind so that they burn fresh with each telling." In the study, the Doctor takes a telephone call saying that he has not forgotten an agreement he has made but sensing somebody else on the line as a pumice stone explodes; Josiah's hand would be seen replacing the receiver in the next scene. The new Josiah was described thus: 'His face is fresh and ruddy. His hair dark. His eyes twinkle evilly. He has become human.' On emerging from the lift, Control 'has a sallow complexion with arched eyebrows, unruly hair and scalloped ears. She moves with the graceful deportment of a lady ... Control's voice is now natural human and female - an alien Eliza Doolittle'.

Light was described in Part Three's script: 'From under a long black clerical cassock, a bare humanoid foot steps out ... Light's fingers flex like a claw as it tests its new body ... It resembles a very tall, middle-aged clergyman, grey-faced with eyes darting everywhere. It has a white clerical collar with two extensions down the front and a long black cloak swept over its shoulders giving the impression of wings. It never stops moving. Even when it is still, it sways slightly, always flexing its fingers, always absorbing information. There is a feeling of immense energy which its body barely contains.' Its voice was 'silky, concise and deadly'. When one of the maids aims its rifle, 'her eyes spark and she falls back dead, smoke curling from her dress. The maids click their guns, which don't work'. In the Upper Observatory, Josiah originally comments on how the Doctor is not human and probably not even British; he hopes the Doctor and Light can

be lured into traps as his collection is short on predators. In the Hallway, the Doctor tries to talk to Light who says that its next survey was to be a barren rock with some moss colonies and four sterile moons ("Easy to catalogue") and not this planet. There was another scene in the Hallway where Mackenzie found Control listening at the door and tells the 'workhouse girl' that her sort is 'more at home in an East End gin shop'. At the start of the next scene in the Drawing Room, Light tells the Doctor that it has nightmares about Earth's evolution running amok which is why he swore never to return; he does not believe he is on Earth because of the lack of ice fields and proboscean pachyderms. Outside, when the Inspector tells Control that she will never be a 'town tabby', she bites his wrist, viciously beats him up and curtsies as the Doctor, Light and Ace emerge to see the commotion. Another sequence began with Light studying a picture of Queen Victoria in the Drawing Room when Mrs Pritchard entered with compliments from Mr Josiah and an invitation to dinner at eight o'clock. This is overheard in the hall by the Doctor, Ace and Mackenzie, with the Doctor saying they need to find Control before Light does. In the upstairs corridors, Control encounters Redvers who tries to shoot her; Control acts like this is a game ("My go!") and assaults the explorer brutally before saying "Poor Redvers. Just gameplay. Be friend." In the corridors, Redvers offers to show the Doctor proof of the sighting of the Saxe Coburg as the Doctor comments that the maids are being polite to them on Josiah's orders as he finds Gwendoline's locket. Later the Doctor finds the cap of the maid hurled into the room by Ace and tells Redvers that he always gives people the benefit of the doubt, but has overestimated the restraint of Light, Control and Josiah. The final overpowering of Gwendoline during Control's elocution lesson originally took place in the study. Ace originally referred to Redvers as "Indiana Jones" (later changed to "Harrison Ford" and then "Jungle Jim"). The maids also entered the stone spaceship just prior to its departure.

When the Doctor calls Ace "Eliza" in Part One, this was a reference to Eliza Doolittle in George Bernard Shaw's *Pygmalion*. Redvers also referred to Henry Stanley finding Doctor Livingstone at Ujiji in November 1871. The Doctor referred to the Flying Scotsman, the 1923 locomotive which broke the 100mph speed barrier in 1934.

Friday 21 April: There was more dialogue from Matthews telling Gwendoline that he fears for the "safety of your immortal soul", after which he asks "the Professor", "at which scholarly seat did you obtain this latest status?" "Oh, there are so many to choose from," replies the Doctor. The scene originally ended with Ace insisting "I'm not wearing a bustle!" and the Doctor telling her to "At least try for a degree of parlour cred." Also inserted was a scene in the Upper Observatory with the angry Light appearing and telling Nimrod that the world is still changing.

Saturday 22 April: Rewrites on this day included Mrs Pritchard taking the snuff box from Redvers in the Trophy Room, the Doctor telling Ace that she does not have to reduce the locked door to "firewood" ("Firewood's my speciality") and the Doctor ordering Ace to close her eyes as light blazed from the empty room.

Sunday 23 April: Rewrites included Mrs

Pritchard and the maid being watched through the eye-hole, the Doctor telling Ace that they must go and introduce themselves, in the Upstairs Corridors Ace asks "What's a Great Auk like you doing in a place like this?", in the scene where the Doctor met Redvers he comments that the Zulu assegai is "purely ceremonial", the scene of Mrs Pritchard trying to force the door, the Doctor talking to Ace in the Trophy Room about her fears, Control sensing Ace in the Lower Observatory, the Doctor talking about the mended lift, and the very end of Part Two.

Monday 24 April: The departure of the ship was rewritten with Control wistfully saying "Bye bye. Gone gone."

Tuesday 25 April: The rewrites included Gwendoline objecting to wearing men's clothes, Redvers commenting that his hair has turned "completely white", Ace asking why Redvers is scared of light, Control's attack on Nimrod, Ace realising that the house is called Gabriel Chase, the Doctor asking Ace if she wants to understand what happened in the house, Nimrod repelling the husks explaining that they will not dare come near "the core" which Ace threatened to smash ("I mean it Tarzan, I'll do it"), Gwendoline telling Mrs Pritchard that the Doctor's ideas are confusing her, the Doctor commenting on the Lower Observatory ("No one builds an observatory this deep. You can't see many stars down here"), Gwendoline visiting the strait-jacketed Redvers, and Matthews starting to change into a monkey.

Wednesday 26 April: Rewrites to Part Two included the Doctor telling Ace to cover Josiah with the geiger counter, the Doctor surveying the Lower Observatory, Josiah revealing that he knows what the radiation detector is, the Doctor's comments that Josiah sounds "a little husky", Ace reading the dictionary, the Doctor saying that he will call out the constabulary because Josiah is "eager to conform to Victorian standards," the Doctor introducing Mackenzie to Ace, Control in the Hallway, Nimrod talking to Redvers, a scene in the study where the Doctor explains to Ace that the warmth of a pumice stone is power from Light's ship flowing through the house, Ace seeing the fate of Matthews, Mackenzie struggling with Mrs Pritchard, and the Doctor telling Control to come out of the lift. Ace commenting "That's what I did in 1983," was amended in Part Three.

Thursday 27 April: The last scene of the serial was redrafted with the Doctor commenting on the evil Ace sensed.

Sunday 30 April: A scene was reworked in Part Three of Josiah pacing impatiently in the Upper Observatory and lifting the phone to ask where everyone is, but finding a beetle crawling in the earpiece.

Monday 1 May: In Part Three, the scene in which Mrs Pritchard packed for Josiah's trip to London in the Drawing Room was reworked, with Mackenzie regaining consciousness just in time to avoid the maid's machete attack. Another amended scene was a Drawing Room sequence where Redvers tells the Doctor that he would not let Josiah have the invitation to the reception at Buckingham Palace.

Tuesday 2 May: Rewrites to Part Three included the Doctor's talk to Light prior to the being vanishing, Ace and Gwendoline fighting

in the study, and Josiah demanding the invitation from Control.

● **Wednesday 3 May:** Rewrites to Part Three included Light ordering "Nothing leaves until I have explanations," the Hallway scene in which the Doctor introduces himself to Light as "a concerned party" and informs him that he is on Earth, Light summoning the maid to help him and then dismantling her, Mrs Pritchard ordering a maid to attack Mackenzie with a machete in the hallway (rather than knocking him out), a scene with Nimrod serving notice of employment to Josiah in the Upper Observatory followed by Light arriving to study the TARDIS, the Doctor telling Josiah at dinner that his dodgy background means he is not "Empire material", the Doctor referring to Bandersnatches and Slithy Toves (both creatures from the poem *Jabberwocky* in *Alice Through the Looking Glass*), Nimrod refusing to assist Light, and the shutting down of the firestorm program. On the same day, production manager Gary Downie wrote to Mrs S Mills at Joan Hudson and Co. asking for permission to record the exterior of Tower House, 29 Melbury Road, W14 one evening between Saturday 10 and Thursday 15 June.

● **Thursday 4 May:** Redvers' dialogue about losing himself in the bush in Part Three was rewritten.

● **Friday 5 May:** The dining scene was rewritten with Light's declaring that because of the firestorm "I'll leave the archaeologists a simple sterile charred cinder to puzzle over!"

● **Thursday 18 May:** A synopsis was issued for *Ghost Light* which referred to 'Josiah Solomon Smith'. This was considered as a substitution for Josiah Samuel Smith in case of any confusion with the Samuel Smith brewery which had inspired the name.

● **Friday 19 May:** Sylvia Syms was the first to be cast in the serial. The last was Michael Cochrane, booked on Wednesday 5 July. Wareing's original casting ideas included Brenda Blethyn as Control, Harry Enfield as Redvers, Denis Lill as Josiah and Billie Whitelaw for Mrs Pritchard, with the availability of Michael Caine also being checked for this serial. Wareing had worked on *Rockliffe's Babies* and *Rockliffe's Folly* so cast Ian Hogg as Josiah, along with Syms and Cochrane who had guested on *Rockliffe's Folly*. Katharine Schlesinger was cast after Wareing recalled her playing Catherine Morland in a 1986 BBC adaptation of *Northanger Abbey*. Mackenzie was played by Frank Windsor because Nathan-Turner wanted a *Z Cars* cast member playing the policeman.

● **Tuesday 23 May:** The Drama Early Warning Synopsis for *Ghost Light* was issued, with only Sylvia Syms listed as a guest artist.

● **Wednesday 24 May:** Platt wrote to Nathan-Turner regarding the changes which Cartmel had suggested before going on leave. Ernest was to be dropped from the scene outside the Empty Room in Part One and would react to Ace and Gwendoline's clothes later in the Drawing Room. Redvers would now be present but silent in the Upper Observatory as Josiah spoke of his plan, and the fight between Control and Mackenzie was dropped. Platt also suggested that the Trophy Room could be omitted and the scenes relocated.



● **Friday 9 June:** It was arranged with Mr Barrett of Fox and Sons that the exterior of 11 Grenhill at Stanton Court, Weymouth would be recorded between 7pm and 10pm on Wednesday 21 June and that the tenants should have moved their cars.

● **Monday 19 June:** BBC producer Paul Stone wrote to Nathan-Turner agreeing that John Hallam was the ideal replacement actor to play Light. However, Hallam was working on *The Chronicles of Narnia* for which he was rehearsing on Saturday 15 and Sunday 16 July, recording in Llangollen on Monday 17 and Tuesday 18 July and then in studio on Wednesday 19 July. After this, he would be free to work on *Ghost Light* and start work on *Narnia* again from Sunday 6 August.

● **Friday 30 June:** The scene of Redvers seeing his own reflection was rewritten with the Doctor commenting that his mind has snapped. A read-through to time the script was held by Cartmel with the performers being Melanie Hudson, Jonathan Rigby, Phil Spedding and writer Charles Vincent (who also timed the performance).

● **Sunday 2 July:** The Redvers/Nimrod scene in Part Two was rewritten to remove Nimrod commenting on Redvers' wisdom. The Part Three scenes with Light confronting Control and then talking to the Doctor were also reworked, removing the material of Control attacking Mackenzie. Also reworked was the final attack on Ace by Gwendoline and part of the concluding dinner party.

● **Monday 3 July:** The study scene with Josiah telling Mrs Pritchard about strangers in the house was trimmed, Mrs Pritchard's comment about Gwendoline looking like a "music hall trollop" was added, the Doctor's dialogue about Josiah's husks was changed as was Josiah's discussion about restoring the Empire, Josiah's orders to Redvers to shoot a rogue animal called Control on sight were removed, the Doctor explaining how Light moves so fast, Redvers offering Control some beads, Mackenzie approaching Mrs Pritchard in the hall, some of Ace fighting Gwendoline was dropped as were the Doctor's comments about overestimating

restraint, and more of the dinner party scene.

● **Tuesday 4 July:** The scenes with Mrs Pritchard delivering the invitation to Light, of Josiah phoning from the Observatory, and of the Doctor and Redvers discussing Josiah's plans were deleted.

● **Saturday 8 July:** Rehearsals began at Room 201 of the Rehearsal Rooms in Acton. The cast had an enjoyable time in rehearsals, with Sharon Duce and several others once being sent

The Doctor and Ace are the guests at a rather stomach-churning dinner party ...

Gwendoline (Katharine Schlesinger) – you'd think butter wouldn't melt...





Above: Josiah (Ian Hogg) evolves into a gentleman.

Above right: Josiah confronts an ever-evolving Control.

Below: "I wanted to see how it worked..." A housemaid becomes Light's test subject.



outside because they had been laughing too much. Duce, in particular, had a lot of questions about Control which Wareing telephoned Platt to clarify; the actress also suggested that Control could have a white rat on her shoulder, since Duce had once had one as a pet. McCoy and Frank Windsor decided to emphasise the joke of Mackenzie eating all the time, inspired by a scene which McCoy recalled playing with Donald Pleasance in the 1979 movie of *Dracula*. Wareing envisaged Light in a similar way to the Victorian preacher ghost in the film *Poltergeist II*. Carl Forgiere read up on Neanderthals for his performance as Nimrod and recalled a previous performance of his as Caliban in *The Tempest*.

☉ Sunday 9 July: The first scene with Redvers was rewritten to remove Redvers naming the house as Gabriel Chase and the Doctor asking Ace if this "rings any bells." There were also changes to an omitted scene where Mrs Pritchard enters the study in a blaze of light that repels Josiah and announces that Matthews is in the drawing room, Josiah says there are more strangers in the house and that she and her workers are slipping as he telephones Nimrod. In Part Three, during the fight Ace now told Gwendoline, "You're a vicious little Victorian aren't you?" and the Doctor reset the clock in the final scene.

☉ Tuesday 18 July: Recording generally ran from 2.30pm to 6pm (or 4pm to 6pm on the first day of a block) and then from 7.30pm to 10pm. The actresses playing the night maids were friends of Downie's. In the second Upper Observatory scene, McCoy impersonated



Michael Caine (or rather Peter Sellers impersonating Caine) when he asked Ace, "Did you know ...?" Redvers' comments about tsetse flies were an ad-lib from Cochrane, and the geiger counter prop was a hollow prop made by visual effects assistant Mike Tucker. A mattress was positioned out of shot for Aldred to land on when Ace leapt at Cochrane; Aldred wore a radio mike for this scene and the transmitter for this was visible in the finished programme. Aldred found that the collar of the man's formal shirt chaffed her neck badly; she relished the scenes about fear between the Doctor and Ace. The perspex rods in the Lower Observatory were operated by wires; visual effects assistant James Davis produced the vacuum formed membrane, behind which was seen a marionette of Light made by Paul McGuinness. McGuinness made the reptile husk mask while Tucker handled the insect. Recording ran badly behind and the day ended on the cliffhanger for Part One, by which time Forgiere's make-up was melting. One take of this sequence was spoilt when Aldred tripped over some cables and got the giggles. The scenes set the Lower Observatory and Access Tunnel early in Part Two were deferred to the following day.

☉ Wednesday 19 July: In their costumes, Aldred and McCoy went into the studio for *Top of the Pops* and danced to Bros' performance of *Too Much*. Aldred found that the dress made for *The Onedin Line* was very tight on her and disliked the corset, although she was allowed to wear her own boots with it. Pre-broken versions of the husk heads were made for their explosion in Part Three; one of the mortars did not go off and in post production an explosion from *Battlefield* was superimposed to cover this. The actress playing the maid 'dismantled' by Light had had an arm cast taken for the prop rubber arm on which the visual effects team were told to hold back on the gore. Numerous study scenes were not completed by the end of recording. The Doctor's "dust to dust" comment was an ad-lib by McCoy.

☉ Thursday 20 July: Pianist Alasdair Nicolson attended rehearsals to coach Schlesinger for the piano scenes in Part One. Because of the scenes which were not recorded in the Study, a series of script changes were outlined. Nimrod's dialogue about the Fang of the Cave Bear was now placed in the earlier Drawing Room scene to cover the loss of the Study scene in which the Neanderthal explained about it to Josiah, with another reference added to a later Drawing Room scene in Part One. The scene of Josiah hanging up the phone would be abandoned, and a wild track of Nimrod answering the phone

would be added. The scene where Mrs Pritchard talked to Josiah was also dropped along with the scene where they discussed the unconscious Matthews being "one for the toybox." The crew would possibly pick up the scene of Gwendoline opening Mackenzie's drawer on a different set, while the scene with the Doctor, Ace and the pumice stone was dropped, and the scene of the Doctor talking to the cockroach moved to the Drawing Room. The attack on Mackenzie by the maid would be moved to the Hallway, while the scene of Nimrod tending his notice would be dropped and several scenes of Ace and Gwendoline fighting shifted to Gwendoline's Bedroom from the study; in this, Ace hands Control a book on "Ett-ee-kett" which Control flips through and reads in seconds, replying "My dear Ace, would you care to join me for a turn around the house?"

☉ Friday 21 July: Rehearsals began again at Room 201, with McCoy and Schlesinger scheduled for piano rehearsals on Wednesday 26. Nicolson in fact attended the technical run on Thursday 27 when he recorded two versions of *That's the Way to the Zoo* – with and without his own vocal. McCoy was unhappy with his miming at the piano, and while both a boogie-woogie and *Moonlight Sonata* were recorded for him to mime to, the material was abandoned. The producer's run was held on Monday 31 which was when nobody noticed Sophie Aldred's top come off during a fight rehearsal; Nathan-Turner wanted the end of Part One to be Ace's only scream, but the scene did not work when played in this manner.

☉ Wednesday 26 July: Nathan-Turner sent a set of scripts to Mark Ayres whom he was engaging on the serial, commenting that although he had hoped to use genuine period instruments on the serial, the budget would not run to it. Ayres was formally commissioned on Wednesday 16 August. Ayres received the work when he was scoring *The Curse of Fenric* which resulted in the first episode being a rush job with 17 minutes of chamber orchestra (cello, horn, flute and clarinet) music scored in six days. In a letter to Ayres, Platt made reference to Dudley Simpson's music score for *The Evil of the Daleks*, a story he greatly admired.

☉ Friday 28 July: Nathan-Turner arranged for McCoy and Aldred to record voice-overs for Part Two of *Battlefield* and Part Four of *The Curse of Fenric* during the final studio session.

☉ Tuesday 1 August: Recording before dinner completed with the scene of Josiah being called away to the phone. Recalling John Webster's

Jacobean work *The White Devil*, Ian Hogg ad-libbed the comment about "calves' brains" in place of recommending the potatoes, while McCoy added the Doctor's "Not tonight, Josiah-phine." James Davis made the flaring candlestick with a built in gas lighter operated by Syms, who taught Aldred how to react when Mrs Pritchard grabbed Ace's hair. The Empty Room set was raised off the ground with visual effects assistant Guy Lunn operating the halogen light of the snuff box from beneath.

Wednesday 2 August: Pictorial publicity attended studio recording to take photographs. Since the first recording, it had been noticed that there was a divide between the wristlet and sleeve of Light's costume which was now covered with feathers. The wildlife expert brought the insects into studio and McCoy found this fascinating.

Thursday 3 August: Recording began with Light's first appearance, postponed from the previous day. Aldred accidentally wore one of her own rings in the scene where Ace found the snuff box. A fake insect was made of liquorice for Duce to eat. When the changing screen in Gwendoline's bedroom was found to be too short, the top of the trellis was covered with clothes. McCoy changed the final line of the serial from "That's my girl" to "Wicked!" to show the Doctor's fondness for Ace. The audio elements for *Battlefield* and *The Curse of Fenric* were also taped, and McCoy did a video interview with an Australian fan. The gray versions of the outfits for Gwendoline and Mrs Pritchard were made in canvas, sprayed with gray paint and covered in concrete dust.

The post production schedule had the addition of electronic effects from Monday 14 to Thursday 17 August, Thursday 7 and Saturday 23 September and Saturday 7 October. Editing for the three episodes was planned to take place on Monday 7, Wednesday 9 and Monday 21 August for Part One, Wednesday 23, Saturday 26 and Sunday 27 August for Part Two, and Tuesday 29, Thursday 31 August and Friday 1 September for Part Three. The opening episode caption was superimposed over a shot of Gabriel Chase for Part One, Ace entering the Lower Observatory for Part Two, and Control leaving the lift in Part Three.

The first edit of Part One lost the end of Matthews' arrival in which he informed Mrs Grose that he was answering Mr Smith's summons, a scene in the Upper Observatory where Ace examines the bottles and the Doctor talks about Darwin being seasick before Ace tampers with the telephone, the next short scene of the unseen Josiah considering that it could not be Matthews using the phone, the start of the next Observatory scene with the Doctor saying that they must now go and introduce themselves (as they are watched by Josiah via his microscope and the rocking horse), the end of the scene with Josiah discussing the evolution of moths in which the Doctor tells Matthews that he should read Darwin, and sections of the scene where Control had Nimrod attacked.

The edits to Part Two, which originally ran to 27'59", included part of Ace defending herself against the husks with a stick, an establishing shot of Gabriel Chase, the start and end of the scene where Gwendoline opens Mackenzie's drawer (removing the Doctor hiding as she enters and then the Doctor

asking where Ace is), Ace asking Nimrod why the husks fear the core, the end of the Hallway scene where Gwendoline tells Mrs Pritchard that Uncle Josiah's ideas are clearer than the Doctor's words, a short scene of Gwendoline visiting the restrained Redvers in the Empty Room in search of her mother, the end of the Drawing Room scene where the Doctor decides that the Inspector can help with his enquiries, the start of the Upper Observatory scene where Josiah says that Ernest bores him as much as before, a short scene in Gwendoline's bedroom where Mrs Grose shows Ace the dress the Doctor has chosen for her, the start of the Drawing Room scene where the Doctor observes that Mackenzie has still not found the mustard, the end of Nimrod visiting Redvers where the explorer says he only wears the strait-jacket against the cold, a short scene of Mackenzie trying locked doors on the landing, and the start of the next Lower Observatory scene in which Control urges "Time going faster than you!" to the husks.

The first edit of Part Three was 27'30" and lost part of the reprise, Light telling Control that it wants explanations, the end of the Upper Observatory scene where Redvers talks about being lost in the bush and Josiah reminding him of their royal appointment, the hallway scene where Mackenzie wants to talk to Mrs Pritchard but she sends a maid after him with a machete, Light telling Nimrod that the evolving Earth has seen its last day in the Upper Observatory, Light instructing Nimrod to collect items from the ship after turning Gwendoline and her mother to stone, and the Doctor commenting at dinner that Light and Queen Victoria are not amused. Second edits of all three episodes were broadcast.

Monday 11 September: Duce was recalled to dub some of her lines as Control for greater clarity. Dubbing was scheduled to run from Sunday 3 September through to Tuesday 5 October.

Wednesday 13 October: Nathan-Turner replied to Katharine Schlesinger, apologising for her name being spelt incorrectly on the closing credits and assuring her the mistake would be rectified for Part Three.

Ayres' score ran to around 54 minutes. Silva Screen issued the incidental music on CD in June 1993; some of this later appeared on *The Best of Doctor Who Volume 2: The Greatest Show in the Galaxy* issued by Silva America in 1994, and on the CD *The Worlds of Doctor Who* issued by Silva Screen in May 1994.

Titan Books published a transcript of the serial along with material from Platt about missing scenes in *Doctor Who: The Scripts – Ghost Light* in July 1993; the cover was painted by Alister Pearson. The serial was released on VHS by BBC Worldwide in May 1994 with cover artwork by Colin Howard.

ABC Australia broadcast the serial in November 1990, while New Zealand screened it in July 1990. On RTL, the German dub of the serial was entitled *Das Haus der tausend Schrecken* (*The House of a Thousand Horrors*) when screened in August 1990 and during 1993. UK Gold screened the serial in episodic and compilation form from January 1995.

In addition to the episodes, the BBC Archives hold VHS copies of the first edits and



of studio recording, plus 77 minutes of studio recording from Tuesday 1 August.

The serial was released on DVD by BBC Worldwide in September 2004 with a photo-montage cover by Clayton Hickman. The episodes had a commentary track from Sophie Aldred, Marc Platt, Andrew Cartmel and Mark Ayres recorded at PostFate, Pinewood Studios on Wednesday 28 April 2004. The DVD also included 18 minutes of deleted and edited scenes in an item produced by Steve Roberts; *Shooting Ghosts*, 19 minutes of studio recording from Tuesday 1 August produced by Roberts; *Writer's Question Time*, a 12-minute panel of Marc Platt speaking at Panopticon in October 1990 produced by Roberts; *Light in Dark Places*, a 38-minute documentary produced by Richard Molesworth and directed by Steve Broster which featured interviews with Andrew Cartmel, Mark Ayres, Michael Cochrane, Katharine Schlesinger, Sylvester McCoy, Ian Hogg, Sharon Duce and Sophie Aldred recorded at Woodlands, BBC Worldwide on Sunday 28 March 2004.

In the **Cast** section, Katharine Schlesinger was incorrectly billed as 'Katherine Schlesinger' on the closing credits of Parts One and Two, and for the whole serial in *Radio Times*.

In the **Extras** section, Keith Harvie was the *Reptile Husk* and Jack Talbot was the *Insect Husk*.

We can see that script in your pocket! Sylvester McCoy is rumbled.



Above: Josiah Samuel Smith (Ian Hogg) prepares to shuck off his final husk...

Below: Ace finds herself in some strangely familiar surroundings ...



The Curse of Fenric

Under The God **BY MARTIN DAY**

DWM ARCHIVE

DWM 235

COMMISSIONING

Wed 9 Nov 88 Wolf-Time scripts commissioned for Fri 9 Dec 88 (Part One), Fri 23 Dec 88 (Part Two), Fri 6 Jan 89 (Part Three), Fri 20 Jan 89 (Part Four); delivered Tue 10 Jan 89 (Part One), Thu 19 Jan 89 (Part Two), Fri 27 Jan 89 (Part Three), Mon 6 Feb 89 (Part Four)

PRODUCTION

Mon 3 Apr 89 Crowborough Training Camp, Crowborough, E Sussex (Ext. Old Pit Building/Ext. Compound Area/Ext Hut 5/1/Ext & Int Guard Post/Ext Perimeter Fence)

Tue 4 Apr 89 Crowborough Training Camp (Int. Millington's Office/Int. Judson's Office/Int. Decrypt Room)

Wed 5 Apr 89 Crowborough Training Camp (Int. Decrypt Room)

Thu 6 Apr 89 Crowborough Training Camp (Int. Command Room/Int. Signals Monitoring Room/Int & Ext Bunk Room/Int. Wren's Quarters)

Fri 7 Apr 89 Crowborough Training Camp (Int. Laboratory/Ext. Hut)

Sat 8 Apr 89 Crowborough Training Camp (Ext. Compound Area/Ext. & Int. Guard Post/Ext. Hut 3/Ext. Hut 2)

Tue 11 Apr 89 Crowborough Training Camp (Ext. Common Land/Ext. & Int. Old Pit Head/Ext. Perimeter Fence/Ext. Compound Area)

Wed 12 Apr 89 St Lawrence's Church, Hawkhurst, Kent (Ext. Bell Tower/Church Roof/Ext Graveyard/Ext St Jude's)

Thu 13 Apr 89 St Lawrence's Church (Int. Nave/Int. Vestry/Int. Crypt)

Fri 14 Apr 89 Bedgebury Lower School, Hawkhurst, Kent (Int. Cellar)

Sat 15 Apr 89 Roses Farm, ➔

Two of the Wolves of Fenric outside St Jude's parish church.



A Haemovore pops up to say hello.

Religion is a staple, if often uncomfortable, ingredient of much fantastical fiction, and thus of *Doctor Who*. Only rarely in the latter, however, are associated themes of belief and faith addressed in any depth. In *Doctor Who* adherents of religion are either locked in their grim historical contexts, or stand in dangerous opposition to the Doctor's all conquering faith in science – frequently, both. Against many of these caricatures and simplifications stands *The Curse of Fenric's* Reverend Mr Wainwright.

As written by Ian Briggs, Wainwright is a man of faith grappling with his own unbelief. The childlike faith he inherited from his father and grandfather was obliterated when the first British bomb fell on Dresden. He would not have been alone in his doubts – anecdotal if not statistical evidence from the great wars of the twentieth-century suggest that there were many such crises of faith.

Wainwright's reading from 1 Corinthians 13 – the pivotal scene, dramatically, of the entire story – brings him little comfort. This part of St Paul's letter begins with his famous exploration of the theme of love – translated (poorly) as 'charity' in the Authorised Version that Wainwright would have used – and ends with an acknowledgement of the imperfection of current things ("now we see through a glass, darkly"). Wainwright's selective reading seems only to critique the inadequacy of his own faith ("childish things"); as Ian Briggs' DVD commentary points out, Wainwright

concludes that he cannot know love without faith and hope. That Wainwright emerges from the story as something other than a shallow man of doubt owes much to Nicholas Parsons' sensitive and moving performance, inspired by the actor's 'very sincere, very devout' father. In addition, Wainwright is allowed to develop a little as a character: he refuses safety when it is offered to him and, momentarily, summons sufficient faith to repel the vampires. Unlike Miss Hardaker, he already knew that the objects of belief – holy books, crosses – have no power in and of themselves. (When Dracula removed the stake from his heart in Hammer's *Dracula has Risen from the Grave* because the atheist hero is unable to pray over the corpse there was outcry from fans, and yet, over 30 years deeper into postmodernity, it seems to be the only sensible approach to such texts.) Thus the Doctor's faith in his companions, and Sorin's in the October Revolution, are just as effective as any belief in God: we are, after all, in a science-fiction world where psychic powers, and not spirituality, are on test.

While Andrew Cartmel's influence can be seen most clearly on the big 'arc' that pulls together Ace and the Doctor, in *Fenric* all the characters have a story, a progression. Before Cartmel's tenure as script editor, most figures in *Doctor Who* resembled sitcom characters in this regard: personality and motivation over the course of an episode or story would barely change. Wainwright, with his growing doubt, then his brief moment of brave belief, is an exception – although ultimately, when confronted with the darkness he perceives in his own heart, he is powerless against his attackers.

We shouldn't be too hard on him. 'Love' (the word that completes his reading from the Bible) is the code word that will detonate the chemical weapon in Moscow; the Haemovores that attack are a grotesque image of a humanity Wainwright no longer believes in. His faith already troubled, he never stood a chance. Little wonder that poor Mr Wainwright is the vicar of St Jude's, the Patron Saint of desperate situations and lost causes...

ARCHIVE EXTRA

➤ Ian Briggs initially considered a wartime story with a title like *Powerplay* or *Black Rain*, seeing the Doctor playing a macabre game with an ancient enemy in the midst of the Blitz (a period which fascinated Briggs) with Ace as a pawn. Rather than London, he considered a coastal setting. Andrew Cartmel suggest Kent, but a North West setting tied in with the arrival of Dracula at Whitby, as referred to by Wainwright in the script. Briggs had also seen the moody Victorian photographs of Frank Meadow Sutcliffe of the Whitby area.

➤ Briggs originally saw the Haemovores (which John Nathan-Turner said should not be referred to as vampires) arriving in the midst

of a black fog, a notion abandoned by visual effects because black smoke is toxic; Cartmel liked the idea of aquatic vampires as it was a concept Alan Moore had used in the *Swamp Thing* comic.

➤ The Viking and runic elements were suggested by a holiday which Briggs spent in Sweden in Summer 1988, and he saw the story climaxing in a summer storm. A major element of the story came about in Spring 1988 when it was felt that Ace should overcome her fears; Briggs saw Ace as the product of a dysfunctional family, with the Doctor showing her how to control her anger and rage. The Ultima machine was based on the Colossus computer developed

at Bletchley Park during the war by Alan Turing to crack the German's Enigma code. Turing was the inspiration for Judson, and Briggs wanted to explore the prejudice that Turing suffered because of his homosexuality; instead, he made Judson a cripple to show physical rather than sexual confinement. The fact that Judson and Millington were both gay was not explicitly stated in Briggs' scripts. The East End girls were added to give the sexual element of virgins often found in vampire stories – a fact which Cartmel and Briggs kept from Nathan-Turner. Briggs later realised that his inspiration for the Ancient One came from the 1976 science-fiction film *The Man Who Fell to Earth* which depicted a man from a dying future Earth falling back through time.



Briggs debated the story a lot with Cartmel and resolved various problems by creating backgrounds to the characters (such as Millington feeling responsible for Judson after crippling him in an accident when they were at school). At one early stage, it was an atom bomb buried in the Ultra machine. Miss Hardaker was inspired by Miss Tillings, a character in Dennis Potter's 1965 play *Stand Up, Nigel Barton* which Briggs had seen repeated in 1987. The names of the Russians came from the plays of nineteenth-century author Anton Chekhov; Sorin from *The Seagull* (1896), Prozorov and Vershinin from *The Three Sisters* (1901) and Gayev from *The Cherry Orchard* (1904).

Ace's leap into the sea at the end of the serial was the result of Cartmel asking Sophie Aldred if there was anything she wanted to do in the new season, and her replying that she would like to do a big jump.

In the script, the Russian Commandos were 'in their early-20s' while 'Prozorov and Sorin are visibly older and more experienced — mid 30s. Prozorov ... has the physique of a highly trained killing machine.' Judson 'is in his 40s. His body is weak, but there is a fury in his expression. Nurse Crane [is] a strong, capable woman in her early-30s'. Miss Hardaker 'is a sharp-faced woman in her late-50s. She speaks with a local North Riding accent'. Mr Wainwright is 'a hesitant man aged between 30-50. He also speaks with a North Riding accent'. Jean and Phyllis are 'self-willed girls aged 17/18. They have East End accents'. Commander AH Millington 'is in his 40s, and has a disturbing face — eyes that pierce to the soul'. The Haemovores 'are like humanoid leeches, with a large sucker replacing their mouth, and their eyes closed and bulbous like a foetus's. The more recent humans still wear tattered clothes The complete Haemovores just have scraps of rags ... They all wear light strings of the strange metallic objects ... welded together like coral'.

Briggs suggested that the Ultima keyboard should have the Z and X keys covered by futhark characters. In his notes entitled 'Futharks and Flip-Flops', he assured that the logic diagram was meaningless: 'So no problems with viewers invoking the primal forces of evil on their home computers as soon as *Doctor Who* finishes!' Briggs felt that Ingiger was a name which might be in fashion again thousands of years in future. In the graveyard scene in Part One, Briggs referred back to *Dragonfire* when Ace comments 'I'm only the waitress ...' and also specified in detail the inscriptions on the gravestones for Joseph Sundvik, Florence Sundvik and Mary Eliza Millington. The section of the bible which Wainwright read from was Verse 13 of Paul's First Letter to the Corinthians. For the record which Mrs Hardaker listened to, Briggs suggested 'perhaps the first movement of Faure's *Requiem*?' Briggs considered having Prozorov killing the Marines using a piano wire, but realised that this was unsuitable for the family show. In Part Four, Briggs' script suggested that as the Haemovores attacked, Ace and Kathleen used planks from the bunk beds to nail across the windows, and that they should escape either by pulling up the floorboards and dropping down under the hut, or by climbing out of a skylight — neither of which were practical on location. In Part Two, Briggs also referred to screen actresses of the day: Lana Turner, Betty Grable, Alice Faye and Jane Russell.



One idea that Briggs had to conclude the narrative was to show a 30-year-old lady possibly called 'Dee' — who was clearly the older Ace — putting a baby to bed and thinking she has seen the Doctor watching in the mirror ... thus taking the influence of the story a generation further.

Although they had cleared the underwater shoot before Briggs wrote his scripts, Nathan-Turner and Cartmel had reservations about the expense of the story and also requested a change from the title *Wolf-Time*. Although he liked the finished serial, Nathan-Turner was concerned that the story was rather gloomy. He removed Ace's "Hell" late in the script of Part Two.

Monday 16 January 1989: Director Nicholas Mallett was booked to direct the serial between Monday 6 February and Friday 9 June.

Monday 6 February: Mark Ayres was commissioned to score the serial.

Nathan-Turner wanted Ken Trew as costume designer on the entire season, but this was not practical because of workload.

Wednesday 1 March: By now it had been



decided that *The Wolves of Fenric* would be recorded totally on location; Mallett had fought for this to make the story look as expensive as possible although Nathan-Turner was reluctant to sanction it. A recce was held on Thursday 9 and Sunday 19 March. It was originally planned to record the Maiden's Point sequences at Covehurst Bay near Hastings in East Sussex. However, cameraman Alan Jessop had reservations during the recce because of the very high tides. He suggested Lulworth Cove which he and visual effects designer Graham Brown had dived at, and which Mallett knew from another production. The locations were subsequently booked on Tuesday 21 March.

Nathan-Turner rejected the smooth, white leech-like Haemovore because he felt it looked rude, although he kept the puppet bust head himself for years.

Above Left: A Viking mystery?

Above: Dr Judson and Nurse Crane visit the crypt ...

➤ Hawkhurst, Kent (Int. & Ext. Cottage); Yew Tree Farm, Hawkhurst, Kent (Ext. Old Mineshaft)

Tue 18 Apr 89 Lulworth Cove, Weld Estate, Dorset (Ext. Open Sea/Ext. Shoreline/Ext. Caves/Ext. Rocky Outcrop)

Wed 19 Apr 89 Lulworth Cove (Ext. Shoreline/Ext. Cliff Top/Ext. Rock Pools)

Thu 20 Apr 89 Lulworth Cove (Ext. Open Sea/Underwater photography/Ext. Shoreline) ➤

"You want me to stay with the nutty vicar? Bog off bilgebag!"





Above: Rev Wainwright prays to a God he doesn't believe in.

Below: Love blossoms for Ace and Sorin ... but not for long!

Below right: Jean and Phyllis slip into something more comfortable!



● Thursday 23 March: The readthrough for the serial took place at Union House. On this day, the team was recorded by a camera crew from *Take Two* helmed by director Jenny White; the *Take Two* team recorded at the Visual Effects Workshop between 11.15am and 12.30pm, and then at Nathan-Turner's office between 2pm and 4pm. During rehearsals, Nathan-Turner felt that the title *The Wolves of Fenric* would be too confusing for viewers.

● Dinsdale Landen was attracted to the role of Judson because he had never played a mad scientist, and he liked to make Aldred laugh between takes. Aldred knew Stevan Rimkus from her work in a children's theatre company. Being fluent in Russian, Polish actor Tomek Bork suggested that the soldiers should speak this language in the opening scenes, undertaking the translation and coaching the other actors.

● Monday 3 April: Briggs was present for the first three days on location at the Crowborough MOD camp which was run by Colonel Leg and had been found by production manager Ian Fraser. Hut 1 was Judson's office and the decrypt room, Hut 2 was the bunk room and WREN's quarters, Hut 3 was Millington's Office, and Hut 5 was the command and signals monitoring room. The Doctor's duffel coat was a late addition suggested by Sylvester McCoy and was in fact the garment he wore to keep warm between takes. To continue the theme of the Doctor reading books about other doctors, McCoy carried a copy of Boris Pasternak's 1957 Russian novel *Doctor Zhivago* in his pocket; at first he had an English edition, but during production it was replaced with a Russian copy. Nathan-Turner stated that he wanted no unauthorised reporters or photographers around on location.

● Tuesday 4 April: McCoy added several lines of dialogue in the scene in Millington's Office emphasising the Doctor's attitude to war. The production team wanted to avoid the cliché of a green sea monster, and for the Haemovores aimed for traces of human faces, but distorted like John Merrick, the 'Elephant Man'. Nathan-Turner vetoed the idea of the creatures having razor-sharp metallic nails. Other nicknames for the Haemovores included 'the Biograph Girl',

'Prince' (a Jacobean) and 'Errol Flynn'. Brown used the innards of his family's old 405-line TV set to build the Ultima machine's workings.

● Wednesday 5 April: The oriental flask was an internally lit fibreglass prop, three of which were made by effects assistant Andy Fraser. Landen performed the shot of the window being blown in behind him; for this, a mortar containing resin glass debris was fired through a resin window.

● Thursday 6 April: Mallett moved two bunk room scenes – the Doctor leaving to see Wainwright, and Ace offering to distract Leigh in Part Three – outdoors to save time with lighting. To help get an even more realistic performance from his cast, Mallett did not tell Aldred and Cory Pulman how the Haemovores would be smashing their way into the bunk room. Although it was believed by some viewers that the baby had a 1980s *SuperTed* toy, the knitted teddy was in fact an authentic period design.

● Friday 7 April: Because of the plastic sheets of missile nose-cones, the Laboratory set was nicknamed 'the nipple factory' or 'Samantha Fox's bedroom'. In some of the lost material, it was planned that as the Ancient One forced Fenric into the gas chamber, it would say, "My world is dead ...! You must die too ..." Mallett used two cameras in the Laboratory for close-ups and long shots.

● Saturday 8 April: Aaron Hanley was the baby son of Caroline Hanley who owned The Bush, a pub close to the BBC which Nathan-Turner and his team frequented; the baby slept peacefully through many of the action scenes. As with the previous day, Mallett moved some sequence out into the compound; these were the scenes early in Part Four with the Doctor, Ace and the Russians as the Doctor explained to Ace about the chess game and Fenric. The *Take Two* team had intended to record interviews with Joann Kenny and Joanne Bell, and also Helen Johnson and Wendy Harrison of make up, but these were abandoned through lack of time. Visual effects assistant Mike Tucker had earlier made animatronic skulls for girls' deaths through which smoke was pumped as their brittle skin fell off, but this

was felt to be too horrific as younger viewers might have identified with the girls. The latex and foam heads were made from face casts of the actresses with polythene pipes feeding acetone through to melt them. During recording, Bork objected to the clichéd line "We die like heroes!" which Sorin was supposed to say in front of the firing squad.

● Tuesday 11 April: When Ace falls to her knees having escaped the laboratory, Aldred slipped off the board laid down for her and pulled McCoy into the mud as well. The prop pithead building erected by the BBC sank into the mud, and designer David Laskey brought in a lorry load of turf to obscure the sodden ground.

● Wednesday 12 April: Permission to record at the church was given by the Reverend Mr Record, who loaned Nicholas Parsons a robe. One local lady mistook Parsons for the real vicar and asked him about the next Women's Institute meeting; the actor kept the rest of the cast amused by telling stories about his radio quiz *Just A Minute*. A photocall was held in the graveyard for McCoy, Aldred and the Haemovores, with McCoy's cream jacket from the previous season available for him to wear; one of the papers in attendance was *The Kent Messenger*. Aldred was concerned that her modern thermal underwear might be visible on the ladder climbing sequences; she was keen to do the climb herself and stunt arranger Tip Tipping let her climb as high as possible. Aldred's stunt double Tracy Eddon descended the ladder with a tiny camera attached to her hard hat for point of view shots. Local children turned up to get autographs from McCoy and Aldred, and production was hampered when the smoke machine caught fire at the end of the day.

● Thursday 13 April: In the crypt, McCoy and Landen recorded voice-overs for various scenes. Two scenes were not recorded by the end of the day featured Sorin confronting the Haemovores. The burning runes were made by effects assistant John van der Pool but created too much smoke and were replaced by a video effect in post production. Brown and effects assistant Alan Marshall played two of the Haemovores which smashed through the vestry windows.

● Friday 14 April: Aldred had visited Bedgebury School before when she had played in her school's lacrosse team. The fake wall was built so well by the school caretaker that its demolition had to be performed by Brown using a crowbar. Nathan-Turner concluded some shots at the churchyard with a second unit (since he had refused an over-run requested by Mallett), and a photocall was staged for *Doctor Who Magazine* with a Dalek.

● Saturday 15 April: The crew had various visitors. Aldred's mother attended recording to meet up with her school friend Janet Henfrey. McCoy's sons, Joe and Sam, visited their father on location with their mother, and Nathan-Turner offered to let them play two small Haemovores in some of the mineshaft scenes. At one point the crew was left in the dark when the power failed in the flooded tunnel.

● Tuesday 18 April: Three Gemini boats were available for the crew at Lulworth Cove.

● Wednesday 19 April: Mallett had



originally intended to use two units at the location. The crew ran out of time to do the shots of the Haemovores rising, and because of the sea conditions Tipping asked for Ace's dive to be deferred to the next day. During the scene where the girls lured Prozorov into the water, an onlooker started singing *Doctorin' the TARDIS*. A dummy version of the Ancient One head was used for the shoreline scenes of the character appearing.

❖ Thursday 20 April: Tidal problems made a mess of Mallett's schedule. Aldred performed the dive in a half wet suit with Jessop handling the underwater shots. Because of the freezing conditions, the Royal Marines were concerned about Aldred when they pulled her out of the water. The Viking prow seen underwater was a polystyrene prop.

❖ Editing on the serial was scheduled to run from Thursday 11 May to Saturday 17 June, with dubbing from Thursday 15 June to Friday 28 July.

❖ It was during the edit that it was realised all the close-up shots in the Laboratory climax (eg the burning chessboard igniting the chemicals) had been accidentally wiped, but only after Mallett had spent three days searching for them until a few frames of distortion were located on a tape. The missing material was partially replaced by zooming in on or flipping other shots. Second edits of all four episodes were broadcast. The episode numbers were superimposed over the Russian dinghies in Part One, the Doctor and Ace at the cliffs in Part Two, and the Doctor's party arriving in the Ultima machine room in Parts Three and Four. The close-ups of the Doctor at the end of Parts One and Two were omitted from their respective reprises.

❖ Mallett and Ayres both wanted to hire a soprano to sing phrases like 'Fenric' to give the score a gothic feel, but Nathan-Turner told them that this would exceed the budget. Other influences on Mark Ayres' score, which ran to around 66 minutes, was Glenn Miller's 1939 piece *In the Mood* at the start of Part One, Christopher Young's scores for the first two *Hellraiser* films, and Carl Orff's 1936 choral work *Carmina Burana*.

❖ Thursday 3 August: McCoy and Aldred recorded two versions of the Doctor and Ace's dialogue for the end of the serial during the studio work for *Ghost Light*. As such, dubbing was not completed until Friday 1 September.

❖ Thursday 12 October: At the end of the programme listing for *Ghost Light* Part Three, the *Radio Times* still promoted the following week's story as *The Wolves of Fenric*.

❖ Thursday 19 October: In the *Radio Times*, the serial was promoted by a small item about Nicholas Parsons entitled 'Parsons Knows'. A press screening of the first episodes of *The Curse of Fenric* and *Survival* was held at noon at BAFTA.

❖ Thursday 26 October: The apparent appearance of *SuperTed* in Part One was queried on *Open Air*.

❖ ABC Australia broadcast the serial in November 1990, with a New Zealand screening in July/August 1990. RTL broadcast a German version entitled *Die Todesucht der Wikinger* (*The Death Cove of the Vikings*) from May 1990 and in



1993. UK Gold screened the serial in episodic and compilation form from January 1995. Part Four was screened as part of *The Take* on BBC Choice on Friday 27 November and Friday 30 July 1999.

❖ Some of the incidental music later appeared on the CDs *The Best of Doctor Who Volume 2: The Greatest Show in the Galaxy* issued by Silva America in 1994, and *The Worlds of Doctor Who* issued by Silva Screen in May 1994.

❖ As well as the broadcast versions, the BBC Archives retain first edits of all episodes (durations 28'00", 26'00", 25'51" and unknown) plus a single location tape of underwater footage.

❖ The serial was released on DVD by BBC Worldwide in October 2003 with a photo-montage cover by Clayton Hickman. A narration by Sylvester McCoy, Sophie Aldred and Nicholas Parsons was recorded on Friday 7 February 2003 at David Taylor Sound, part of Ace Editing in London. Also on the DVD was a new movie-length edit of the serial which ran to 103'45", effectively a test to show how serials could be restructured for possible resale or re-broadcast; this followed the original script and edits, had a different orchestration on the music score, extra video effects and different camera shots. The additional credits on this version were: *Special Edition Project Co-ordinator, Editing & 5.1 Sound Design Mark Ayres, Dubbing Mixers Benedict Peissel, Fiona Vooght, Videotape Post-Production Supervisors Steve Roberts, Paul Vanezis, Colourist Dave Hawley and Digital Effects Ian Simpson*; this version is BBC Worldwide © 2003. It was dedicated to Nicholas Mallett and John Nathan-Turner. Other items included *Shattering the Chains*, a 24-minute piece with Ian Briggs produced by Peter Finklestone, recorded at Briggs' home on Thursday 5 June 2003; *Recutting the Runes – The Making of the Curse of Fenric Special Edition*, a 15-minute piece from Mark Ayres, recorded at his studio on Friday 13 June 2003 and produced by John Kelly; *Costume Design*, a 17-minute feature with Ken Trew produced by Peter Finklestone, recorded at Trew's home Friday 16

May 2003; blank versions of the McCoy title sequence; the *Take Two* feature broadcast on Wednesday 19 April 1989; *Modeling the Dead*, a five-minute item with Sue Moore and Steve Mansfield about the making of the Haemovore masks originally broadcast as part of 31 *Who* on BSB on Sunday 23 September 1990; *Claws and Effects*, 17 minutes of visual effects recce recorded from March 1989 produced by Steve Roberts; *Nebula 90*, 20 minutes of a convention panel featuring Ian Briggs, Joann Kenny, Tomek Bork, Sue Moore, Steve Mansfield, Sophie Aldred and Mark Ayres recorded in Liverpool on Saturday 6 October 1990.

❖ In the *Extras* section, omitted were Alan Marshall and Graham Brown as Haemovores at *Window*, and Sam Kent Smith and Joe Kent Smith as Haemovores. Mark Coxon did not work on the programme.

❖ In the *Credits* section, Paul Harding was the supervising OB Cameraman.

Sorin finds that even a faith in communism is enough to fend off bloodsucking mosters.

RADIO TIMES

Wed 25 Oct 89 Part One: The Second World War: the Doctor and Ace visit a top-secret naval base located on the North Yorkshire coast near where Dracula came ashore ...

Wed 1 Nov 89 Part Two: The Doctor discovers a secret that's designed to kill.

Wed 8 Nov 89 Part Three: When the curse of Fenric calls, the dead rise up from the sea ...

Wed 15 Nov 89 Part Four: The final moves in a chess game that's been going on for 2,000 years. Even if he wins, the Doctor may lose.

The Rev Wainwright shows the Doctor his father's translations.



Survival

The Sensual World **BY GARY GILLATT**

DWM ARCHIVE

DWM Summer Special 1994

COMMISSIONING

Wed 16 Nov 88 Blood-Hunt Part One commissioned for Sun 22 Jan 89; delivered Tue 10 Jan 89
Wed 11 Jan 89 Blood-Hunt Parts Two and Three commissioned for Tue 14 Feb 89 (Part Two), Tue 14 Mar 89 (Part Three); delivered Thu 9 Feb 89 (Part Two), Tue 14 Mar 89 (Part Three)

PRODUCTION

Sat 10 Jun 89 Medway Drive, Perivale, Middx (Perivale Path); Flats, Medway Parade, Perivale (Int. & Ext. Midge's Flat)
Sun 11 Jun 89 Drayton Court Public House, The Avenue, London (Ext. Street outside Small Shop); Londis Food Market, Medway Parade, Perivale (Int. Small Shop); Motor Cycles Unlimited, Medway Parade (Int. Motorcycle Showroom); Sceptre Financial Services, Medway Parade (Ext. Shopping Precinct)
Mon 12 Jun 89 Ealing Central Sports Ground, Perivale (Playground); Colwyn Avenue/Bleasdale Avenue, Perivale (Back Garden/1st Perivale Street/3rd Perivale Street)
Tue 13 Jun 89 Colwyn Avenue/Woodhouse Avenue, Perivale (Alley/Low Wall/3rd Perivale Street)
Wed 14 Jun 89 EYJ Martial Arts Centre, Sudbury Hill, Middx (Ext. Youth Club/Int. Youth Club Lobby/Int. Youth Club Training Room/Ext. Planet)
Thu 15 Jun 89 Horsendon Hill, Perivale (Wasteground)
Sun 18 Jun 89 Warmwell Quarry, Warmwell, Dorset (Hideout/Sandy Road/Copse of Trees/Clearing in Woods)
Mon 19 Jun 89 Warmwell Quarry (Cheetah Camp/Rocky Ground/Broken Ground/High

Ace's animalistic side begins to take over...



Doctor Who fans never truly believed that *Survival* was the end. Even as the axe fell in 1989, we were already looking to the future – debating the relative merits of rumoured revivals and possible production teams. This is not to suggest that

Doctor Who fans are naturally optimistic *per se*, it's just that the execution had been under threatened for so long it was almost a relief when it came. It seemed to be time for a fresh start.

In this scramble to find a bold new future, poor *Survival* was almost ignored. Looking for clues as to Doctor Who's next direction, more crude, in-your-face tales such as *Remembrance of the Daleks* and *The Curse of Fenric* received all the attention – especially when the *New Adventures* range of novels took them as their principal inspiration. In doing so, fans did *Survival* a terrible disservice. The best-written Seventh Doctor script, and one of the most polished productions of the series' later years, *Survival* clearly and cleverly showed exactly what Doctor Who had to become in order to succeed again.

For a moment, imagine the promise of *Survival* fulfilled. Imagine a Season Twenty-Seven with a funny, energetic Doctor, his demons banished. Forget your brooding "player of chess on a thousand boards", this is a Doctor who's fun to be with, a

A waistcoat with lapels? The Master must truly have become deluded whilst trapped on the Cheetah Planet.

Doctor who is kind to his friends and lives for adventure, a Doctor who fights for what's right – taking on both the evils of the universe and the petty cruelties of ordinary human existence. Imagine a series that adopts a familiar urban world as its backdrop, and uses visits to a crumbling council block – and the friends and family of the Doctor's assistant – to allow its audience to understand more clearly the stakes the Doctor is playing for. Imagine a future for Doctor Who that is not dragged down by nearly three decades worth of confusing backstory and contradictory continuity. Imagine a Doctor Who where crazy, impossible adventures really can be found on the other side of a hill in a London park.

We are very lucky, you and I, because this Season Twenty-Seven is screening soon. It's taken a long time for the commissioning editors to meet a writer eloquent enough to translate this dream – our dream – into their language, but in this quiet moment before the party begins again, we should pay our respects to *Survival*, a story 16 years ahead of its time.

Even in its darkest hour, Doctor Who was straining towards the light. Green shoots were showing in that cruel winter of 1989, and they've been nursed in our private hothouse until the time was right for the series to flourish again. As spring arrives, a rose will bloom.

Survival. Never has a Doctor Who story carried a more appropriate name.



ARCHIVE EXTRA

● Andrew Cartmel was impressed with a script of Rona Munro's about baby minders; she had also contributed to the Edinburgh Fringe Festival. Munro was into feminist occult symbolism and used images associated with wise women or witches including cats and the reflection of moon in water. The main theme of the storyline was about the survival of fittest and the savage lengths humans would go to. Munro recalled the Master as played by Roger Delgado and viewed tapes to study Anthony Ainley's interpretation of the role. Cartmel felt that Munro's original title, *Cat-Flap*, was too tongue-in-cheek.

● John Nathan-Turner was unhappy about the revelations about the Doctor which Munro and Cartmel wanted to make in the closing scenes, but passed them providing that they were sufficiently ambiguous.

● Tuesday 14 February 1989: Anthony Ainley was contracted to appear in the serial. In the rehearsal script for Part Three, after the visit to Midge's flat, the Doctor was to watch some cats on rubbish sacks below the balcony and see two young children fighting over a toy.

● Monday 6 March: The original OB dates for

the serial were Saturday 10 to Wednesday 14, Saturday 17 to Wednesday 21 and Saturday 24 to Sunday 25 June; these were changed on Monday 22 May.

● Wednesday 15 March: Alan Wareing was booked to direct Serials 7P and 7Q from Monday 3 April to Friday 22 September.

● Tuesday 21 March: Dominic Glynn was booked to score Serial 7P and formally contracted nine days later.

● Tuesday 11 April: Munro travelled down



from Edinburgh to attend a script discussion.

● **Thursday 13 April:** The animal actor agency Janimals supplied the production team with photographs of unusual cats.

● **Monday 24 April:** The Drama Early Warning Synopsis was issued for *Survival*. The story synopsis was issued on Thursday 18 May.

● **Monday 1 May:** The Doctor overpowering Paterson in Part One was rewritten.

● **Tuesday 2 May:** Rewrites to Part One covered the removal of Ace's dialogue about her attempts at under-age drinking, amendments to Harvey finding his dead cat, Ace meeting Ange, and Stuart being caught by a Cheetah.

● **Wednesday 3 May:** Part Two was rewritten with changes to Shreela and Midge talking to Ace, the Master controlling the Cheetahs, Ace's group attempting to dismount a Cheetah, the Doctor telling Paterson how they are in serious trouble, the Doctor getting caught in Ace's trap, the Doctor telling Ace that he suspects the planet will blow up because of its severe deterioration, and the sequence of the Doctor's party passing the bone heap.

● **Thursday 4 May:** Amendments to Part Two continued, affecting the Cheetahs pouncing on the Doctor's group, the Doctor seeing the Master, Midge at the boneheap, the Doctor and Master discussing the fighting, the addition of the fight at the boneheap, the two Time Lords discussing the planet breaking up and the end of the lake scene between Ace and Karra.

● **Friday 5 May:** Part Two rewrites covered the Master and Doctor discussing the Kitlings and the Doctor telling Ace about the nature of the Cheetahs.

● **Monday 8 May:** Rewrites moved on to Part Three, adding scenes with the Master and Midge in the flat, and amending Ace and Karra drinking, the Doctor saying that Ace can get them home but may not be cured, and the Doctor's party arriving back in Perivale.

● **Tuesday 9 May:** Part Three rewrites included the Master saying "Welcome home, Doctor!" on the bone heap and telling the Doctor "Like animals, Doctor. We'll die like animals!" The final confrontation between the Doctor and Master was revised too. The Master says that the Doctor is possessed and they will all become animals. "That's all we ever were," agreed the Doctor, continuing, "My theory of evolution Master. It's not what you are, it's what you do with it. And anyway ... the planet has destroyed itself." The Doctor points out that the Master is weaker, but he has rescued him as he was asked to. Telling the Master, "Do what you like," the Doctor walks off whistling, whereupon the Master grabs the kitling, saying "You will find I cannot be so easily dismissed ... or ignored."

● **Thursday 11 May:** Midge's death was rewritten so that he was no longer kicked to death by the defence lads, and the final scene of the serial was also rewritten.

● Gary Downie contacted the English China Clay company at Warmwell Quarry on Friday 12 May for permission to record on the premises and also checked on helicopter activity in the area. On Tuesday 16, taping was arranged at Midway Parade in conjunction

with an estate agents called Hetheringtons. The Perivale locations were reseeded on Wednesday 24 May and those in Dorset over the next two days; Friday 26 was cut short by strike action. The use of Motor Cycles Unlimited was arranged on Wednesday 7 June.

● **Friday 19 May:** Comedians Norman Pace and Gareth Hale were booked as Len and Harvey respectively, and asked to swap roles late in the day. Hale and Pace were unable to attend all the rehearsals since they were busy on their LWT sketch show and so attended separate rehearsals with McCoy and Wareing.

● Sean Oliver, who played Stuart, had auditioned for the role of Jason in *The Ultimate Adventure*.

● **Tuesday 6 June:** Lisa Bowerman attended make-up tests for Karra between 2pm and 5.30pm. Nathan-Turner and Wareing were not happy with this test and asked for modifications. Some elements of the Cheetah People costumes came from Outsider costumes from *The Invasion of Time*.

● Wareing went to the zoo to study the way that Cheetahs moved. Optician David Culows of Earls Court supplied the yellow contact lenses used in the story; Will Barton used his pair to scare his newsagent while Sophie Aldred did the same with her boyfriend.

● **Saturday 10 June:** When Adele Silva arrived to record her scenes as the child, she had been dressed very smartly and had to be dirtied down before recording. The production team was disappointed with the animatronic cat on this first day and changed the schedules so that alterations could be made to it. Nathan-Turner nicknamed the prop 'Sooty'; it was operated by visual effects assistants Mike Tucker, Paul McGuinness and James Davis.

● **Sunday 11 June:** The dead cat, Tiger, was a dummy made from the same mould as Sooty; it was originally dressed with offal which was removed as being too gory.

● **Monday 12 June:** The three trained cats used in the serial were given fur ruffs using a gel, but tended to lick this off. Aldred had to hold a real cat, despite the fact that she was



allergic to them. The cast and crew were disappointed by the revised Cheetah costumes. Bowerman had been an accomplished horsewoman, but was not looking forward to the riding scenes as she had suffered a nasty accident some years earlier. OB recording was attended by Marc Platt and also by young Luke Hubble and his mother; Luke was visiting McCoy as part of a dream come true granted for him by the *When You Wish Upon a Star* charity for ill children. Local Perivale school children arrived to watch production after school and were entertained by McCoy and Aldred.

● **Tuesday 13 June:** When the hired cats failed to perform on cue, a local boy watching recording offered the services of his own pet who was far more co-operative. Nathan-Turner's dog Pepsi died soon after this serial was recorded; the bait for her had been to place small bits of chicken in the tin of cat food.

Bloomin' cats. The owners let 'em get away with murder ...

Ground/Barren Landscape)

Tue 20 Jun 89 Warmwell Quarry (Hillside (Area 6)/Valley (Area 6)/Wasteground/Bone Heap (Area 6))
Wed 21 Jun 89 Warmwell Quarry (Wasteground/Bone Heap (Dark Ridge. Area 1)/Small Lake (Area 1))
Thu 22 Jun 89 Warmwell Quarry (Planet (Area 2)/Open Plain (Area 2)/High Ground)
Fri 23 Jun 89 Warmwell Quarry (Copse of Trees (Area 1)/Ruins (Area 1))

HAPO TIMES

Wed 22 Nov 89 Part One: The Doctor takes Ace on a sentimental

"Here kitty!" Paterson finds playing games with these cats is a risky proposition.





Top: "If we fight like animals, we'll die like animals!"

Above: A cat-astrophic change for Midge...

➤ journey to her old neighbourhood, only to find that something nasty is stalking the streets of Perivale.

Wed 29 Nov 89 Part Two: The Hunting World is a dangerous place. The Cheetah people may track you, hunt you and kill you. But that's not the danger.

Wed 6 Dec 89 Part Three: The Doctor and Ace move towards their final confrontation with the animal inside us all.

Ace finds 10p for the 'Who fans sue the BBC' campaign.



● **Wednesday 14 June:** McCoy wanted the Cats poster in shot at the youth centre where he and Aldred helped provide graffiti on the prop walls. Glynn visited the OB recording. There was little leeway on over-runs on this day since the OB unit were required to give coverage at Wimbledon.

● **Thursday 15 June:** McCoy could not ride a motorbike, and on one occasion had to jump off when he was heading for a precipice. Tip Tipping's dispute over the motorcycle stunt was because Eddie Kidd was at that time only a trainee stuntman. Tipping subsequently asked that his fee for this work should be donated to Children in Need. For the scenes where Ace had to cry, Tiger Balm was placed under Aldred's eyes. The crew ran out of time to give Barton full make-up for Midge's death scene.

● **Sunday 18 June:** The area selected for recording was named 'Peggy's Mount' after Peggy Mount who had recorded her scenes at the quarry in *The Greatest Show in the Galaxy*. It was here that Aldred read the *News of the World* story about her water tank accident. The bone heap arranged by the BBC team gave off a terrible stench. Several of the actors playing Cheetahs were dancing friends of Downie's. Although the weather had been excellent on the first week of location, Wareing had really hoped for overcast skies for the Cheetah plant sequence. Aldred tended to have her swimming

costume on beneath her costume so that she could sunbathe, and joined the rest of the cast in numerous games of cricket. McCoy had not been on horseback for a while and would have liked some rehearsal time, while Julian Holloway had a bad back and was nervous of the riding scenes. The horse, which had been used in the Lloyds Bank adverts, was however very highly trained.

● **Monday 19 June:** A circle of gas lines were laid around the Cheetah camp to provide flames during the final fight. Several shots had to be re-recorded when McCoy realised that Barton had not been wearing the tooth necklace in scenes at the end of Part Two.

● **Tuesday 20 June:** Aldred had never ridden a horse before and did a single day's practice at a stables in Rickmansworth. The Doctor's special pocket watch introduced in *Silver Nemesis* appeared in Part Two as the Doctor calculated the safest place to be on the disintegrating planet, and also when he tried to track Ace in Part Three. A strike forced recording to cease at 3pm, and so the cast and crew held a barbecue party on the beach. The visual effects team provided dry ice in the sea – in which McCoy and Aldred waltzed – and Damon Jeffrey played his keyboard. At the event there were already rumours that *Survival* might be the last Doctor Who serial for some time.

● **Wednesday 21 June:** While the fight between the Doctor's party and the Cheetahs was being recorded, the visual effects team and a second unit recorded the smoking fissures which had smoke cannisters and flares placed in them. One of the Cheetah extras doubled for Bowerman in the shot where Karra put her head in the water. The establishing shots for *Ghost Light* were recorded that evening.

● **Thursday 22 June:** For the reflective pool which Ace looked into, a small pit was dug, lined with black polythene and filled with water.

● **Friday 23 June:** Because Ainley disliked heights, the script was amended so that the Doctor did not discover the Master up a tree in Part Two. During the week, the crew caught up with close-up shots of Midge on the motorbike,

done on the back of a car at the quarry.

● **Sunday 25 June:** The *Sunday Mirror* covered Hale and Pace's guest appearance with reference to the microwaved cat sketch which had appeared on *Hale & Pace*.

● The smoke and cloud effects for the climax were recorded at the BBC Visual Effects workshop in Acton.

● It was planned that the serial would be edited from Monday 4 September to Thursday 12 October. Second edits of all the episodes were transmitted, with virtually the only footage not being used being a brief scene of the Doctor searching for Ace in Part Three. The episode captions were superimposed over Dave washing his car in Part One, the Doctor and Paterson confronting a Cheetah person in Part Two and over a shot of the Doctor's party on the Cheetah planet in Part Three. The reprise at the start of Part Two did not include the final close-up shot of the Doctor, while the cliffhanger to the episode used slow-motion for the final shot of Ace turning to face the camera. Slow motion was also used for the scene of Ace and Karra running across the dying planet in Part Three.

● **Wednesday 13 September:** It was decided that *Survival* Part One would be previewed to the press at BAFTA on Thursday 19 October, with Hale and Pace invited to attend as guests.

● Dubbing had originally been planned for Thursday 19 October to Saturday 25 November. This was changed to Tuesday 3 October to Thursday 23 November, with video effects added on Saturday 23 September, Saturday 7, Sunday 8 and Sunday 29 October.

● **Wednesday 27 September:** Glynn attended a sound session at the Radiophonic Workshop.

● To indicate to Glynn the feeling he wanted of the volcanic planet, Wareing played the composer a Dire Straits track. The hire of guitarist David Hardington was agreed with Wareing while Nathan-Turner was on holiday to add a Western feel to the score; the producer was not pleased with this expense. A screeching violin formed the basis of the kitlings and Cheetah people score, while piano, flute and oboe sounds were used for the Sunday afternoon in Perivale.

● The final dubbing dates were Wednesday 11 October, Sunday 12 November and Thursday 23 November. On Tuesday 21 November, McCoy was booked to record a new closing speech for the season at the dubbing session for Part Three on Thursday 23 November.

● ABC Australia broadcast the serial in November 1990. RTL broadcast a German dub of the serial entitled *Der Tod auf Leisen Sohlen* (Death on Tiptoe) in July 1990 and in 1993. New Zealand screened it in August/September 1990. UK Gold screened the serial in episodic and compilation form from January 1995.

● The serial was released on VHS by BBC Worldwide in October 1995 with a free postcard of Colin Howard's cover artwork.

● The BBC archives retain all the first edits (with logged durations of 2'00" [sic], 25'15" and 5'00" [sic]) as well as all the recording spools and a 16mm film recording of an hour's worth of location material.

FURTHER ADVENTURES

Audios

Panto fun with Mel, Season Twenty-Seven with Ace, New Adventures with Benny, and a fresh start with Hex – the Seventh Doctor is a man of many facets and all of them have been explored in his Big Finish audio adventures. *Dave Owen* grabs his headphones and tunes in...

"So you like Doctor Who, do you?"
"Oh yes!"
"I watched it until Sylvester McCoy – he was the bloody worst, wasn't he?"

"Well, er yes. And the best as well. It's a bit complicated."

I have yet to meet anyone, intimate with Doctor Who or otherwise, who doesn't have a strong opinion about Sylvester McCoy's Seventh Doctor and by extension, his televised stories. For every late middle-aged Patrick Troughton fan seeing what he thinks are the undignified death throes of his once-favourite programme, there's a fervent young *New Adventures* follower who identified with Ace, and bemoans the television series' curtailment just as it was coming good. The thing is, they've both got a point. And in theory, this Doctor's audio adventures should be able to cherry-pick the best aspects of his tenure and deliver the kind of Doctor Who fans were denied after *Survival*. The fact that his sonic exploits are instead every bit as hit



the listener as their opponents'. The story is an uncomfortable mix, employing the obvious audio technique of a radio broadcaster, and mixing grown up thriller components like political rallies and assassination attempts with an utterly misjudged attempt at softening Jacqueline Pearce's typecast right-wing politician with fluffy slippers. That said, she's no less ludicrous than UKIP's media figurehead. To hear McCoy bring to life the *New Adventures* Doctor is a delight, but one's spirit sinks at Ace's vocabulary, exhorting "Toadface" to "eat weasel-dung". No one in the entire history of the human race has ever employed vocabulary like this. The *Fearmonger* represents one step forward and another back.

Their next appearance comes in *The Genocide Machine*, giving them the honour of being the first TARDIS crew to encounter the Daleks. This is good news, because Big Finish presents the Daleks extremely well, and this was the first chance their

PUMP UP THE VOLUME

and miss as their predecessors is quite a mystery. After 15 years, one can still say of this incumbent's reign "It was the best of times. It was the worst of times." Why?

One reason is that the Seventh Doctor has been cultivated from his mere 12 TV stories by different teams in wildly incompatible directions. It's easy to visualise him gurning and howling as Peter Davill-Evans, Jason Haigh-Ellery, Dan Freedman, and Gary Gillatt all each grab a limb and try to wrest him in the best direction for Virgin Publishing, Big Finish Productions, BBC Radio, and *DWM* respectively. Unlike the other resurrected TV Doctors, whose audio adventures seem to be tidily divided into those that only feature their television companions and those which don't, the Seventh has at least four different styles. For a start, he's been put on audio by three different production houses, all with distinct agendas. Many years ago, I declared in print that if BBV's initial Professor and Ace releases weren't real Doctor Who then I was a banana. I still feel no affinity with potassium-rich, monkey-friendly tropical fruit. They showed a viable way forward – with Sylvester McCoy and Sophie Aldred delivering slightly toned-

down versions of their TV characters, and with the manic pace slowed down – which fitted the genre well. Indeed, their unlicensed nature (they were soon forced to mutate into the distinctly more contrived *The Time Travellers*, with the characters renamed 'The Dominie' and 'Alice') meant that dragged forward baggage from TV was impossible and the productions were beneficially forced to stand on their own feet. As BBV's audio adventures cast their net wider to use TV and literary creations which they could license, these pseudonymous appearances by the Seventh Doctor and Ace became less and less regular.

When they return in Big Finish's *The Fearmonger*, they're a subtly different strain – a product not just of the television series but of the *New Adventures* as well. It's taken as read they can operate as a pair of undercover intelligence agents, and of course, the story begins with them already in place – their agenda is initially as much of a mystery to

listeners had to appreciate Nicholas Briggs' polymath approach in bringing them to life. Although writer Mike Tucker had penned many a *New Adventure* featuring these leads, he'd also spent much of the late 1980s making magic with squeazy bottles and crouching behind polystyrene boulders touching wires to car batteries. He also worked as a visual effects assistant on Doctor Who, I believe, and *The Genocide Machine* is informed more by the TV series. A small cast and vivid rain forest setting make for an easy to visualise outing, and even better, Ace isn't embarrassing at all. An unqualified step forward, then.

The next time she appears, it's alongside *New Adventures* companion, Bernice, in a brave move by Big Finish, who might have feared that their congregation was formed largely by those who had spurned Doctor Who in print and preferred to hear their favourite TV actors. Having established herself independently in the adaptations of Bernice's

post-Doctor printed exploits, Lisa Bowerman fits in perfectly to *The Shadow of the Scourge*. Writer Paul Cornell provides the very essence of what made the Seventh Doctor's team so so successful in print, with absolutely no contextual jarring as two offshoots from the same stem entwine. Give this to a *New Adventures* cynic and you might just effect a conversion, so archetypally does it check-list Cornell and his peers' agenda for *Doctor Who* – self-doubt, metatextualism, redemption and sacrifice. Another win.

Dust Breeding manages to encapsulate the brilliant/dreadful duality of the Seventh Doctor. Beginning, just like *The Genocide Machine*, with the Doctor electing to return a borrowed item, in this case Munch's *The Scream*. Mike Tucker somehow crams in around eight stories' worth of ideas rendering the production confusing and over-paced, but husband and wife team Geoffrey Beevers and Caroline John entertain superbly with her utterly over-the-top grand dame and his chilling Master, whose revelation halfway through saves the story.

Next for the Doctor and Ace is a trip to Colditz. A setting perhaps more naturally suited to an all-male team, like the Doctor with Harry or Turlough, just about manages to work with Ace, and despite her being back in her initial television mode (she's referred to as not looking much over 20), this is a prisoner-of-war rather than a concentration camp, and the collision of worlds isn't as jarring as it might be. Author Steve Lyons succeeds in scaling down his printed altered-time speciality to fit into a well-paced four episodes. And best of all, Ace

another like a marathon mix, and Tony Blackburn's real DJ exelling Vince Henderson's shock jock in both charm and credibility.

The Dark Flame next reunites the Doctor, Benny and Ace team from *Shadow of the Scourge*, but fails to rekindle that magic. It's reminiscent of early *New Adventures* that gave their authors the freedom to write *Doctor Who* on the grand scale of Arthur C Clarke or Jerry Niven's SF novels – all cosmology and orbital mechanics. As such, it comes across as that mid-1990s *Holy Grail* – *Doctor Who* made with the effortless scale of later *Star Trek* or *Babylon 5*, neither of which have been surefire audio successes. Both Benny and Ace go awry here, reverting to their respective wisecracking and juvenile stereotypes. All the good work of *Scourge* is undone. Go back three squares.

Listening to the Seventh Doctor and Ace on audio is like supporting a football team. You know they've got it in them – you've even seen them get it together and produce a result a few times. Yet for every triumphant piece of finishing, there's some disastrous away match on a wet Wednesday in January when you wonder why they ever bother. But you carry on, because you're not a punter, you're a fan. And there's a hot young new signing who's going to put them back in the Premiership.

The Harvest is a smart continuation of the way the Cybermen were presented as consequences rather than causes in *Spare Parts*. The Doctor and McShane infiltrate a Britannia Hospital establishment where

HEX IS THE SINGLE MOST IMPORTANT DEVELOPMENT FOR ACE AND THE SEVENTH DOCTOR ON AUDIO...



Ace (Sophie Aldred) and the Seventh Doctor (Sylvester McCoy) have recently been joined on their travels by newcomer Hex (Philip Olivier).

reaches a second epiphany (the first being her baptism at Maiden's Point) and abandons her singular moniker and vows to grow up. Hang out bunting. Declare a holiday. Build a dome.

Oh no, hang on, don't bother. *The Rapture*, superficially full of character development for Ace, er, McShane (do you know any unenlisted young women who refer to themselves by their surname alone? Do you? Really? Really? If so, write to me, and I will send you money in return) with her being reunited with her brother Liam, and achieving a kind of closure, is marred by her still extolling all present to get on down and party as the Ibiza anthems swell over the dance floor after the Doctor has talked his opponents into submission. Otherwise, like *The Fearmonger*, it exploits the audio medium well, with scenes segueing into one

the sinister happenings are not just the cyber-conversions but human-conversions as well. That alone makes it at least as striking as *Remembrance of the Daleks* in redefining the established myth of the series. But better yet, these events are eclipsed in the eyes of their viewer, Hex, the young male nurse, by his exposure to McShane, the Doctor and his TARDIS. The fact that he leaves with them in it means that an itch that began with Mike in *Remembrance* and continued right up until Liam in *The Rapture* has finally been scratched – Dorothy

'Ace' Nutter! McShane has at last embarked on an ongoing relationship with someone other than the Professor that stands some chance of developing. He won't turn out to be a fascist sympathiser, and is so grounded in real life that he will question how weird she is. This is the boy that can pull her down to Earth. *The Harvest* brings *Doctor Who* full circle – Hex's discovery of the Doctor and Ace, with all their history and secret codes is akin to Ian and Barbara's discovery of the Doctor and Susan – we see them through his eyes. He is the single most important development for the established pair since their transition to audio.

Ace is the most vital element of the Seventh Doctor's television adventures. The Fourth Doctor may have had Leela to educate or Romana to empathise with, but only in Ace has there been an



DON'T DREAM IT'S OVER

A chronological trip through the Seventh Doctor's audio escapades – in soundbite form!

THE SIRENS OF TIME

Written by Nicholas Briggs

The Doctor is summoned to an exiled warlord before meeting his other selves in an adventure that threatens the Times Lords themselves.

THE PERAMONGER

Written by Jonathan Blum

In the near future a right-wing British leader exerts a charismatic effect every time she addresses her people.

THE GENOCIDE MACHINE

Written by Mike Tucker

In a rain forest on a distant planet lies the largest library in the entire universe – and the Daleks!

THE FIRES OF VULCAN

Written by Steve Lyons

Arriving in the last days of Pompeii, the Doctor realises the TARDIS has made her final flight – or has she?

THE SHADOW OF THE SQUAGE

Written by Paul Cornell

In a hotel in Kent, as a convention gets underway, all hell breaks loose. PanoptiCon this ain't.

DUST BREEDING

Written by Mike Tucker

Edward Munch's The Scream holds a dark secret, as does the mask covering the features of the oddly-named Mr Seta.



COLDITZ

Written by Steve Lyons

Arriving in Colditz Castle during the Second World War, the Doctor realises that Ace and Nazis just don't mix.

THE RAPTURE

Written by Joseph Lidster

Amid the hedonism and excess of Ibiza's club scene, two angelic DJs induce more than ecstasy in the clubbers.

BANG-BANG-A-BOOM!

Written by Gareth Roberts & Clayton Hickman
A Eurovision Song Contest! In Space! Space: 1999, in fact.

THE DARK FLAME

Written by Trevor Baxendale

Ace, Bernice and the Doctor encounter a sinister cult hiding a pure evil from the dawn of time.

PROJECT: LAZARUS

Written by Mark Wright and Cavan Scott

At the Forge, the Seventh Doctor finds his earlier self being experimented on – or does he?

FLIP-FLOP

Written by Jonathan Morris

At Christmas, changing history proves that it isn't always such a wonderful life.

MASTER

Written by Joseph Lidster

The Doctor makes a deal with death to try to save his greatest enemy and oldest friend.

THE HARVEST

Written by Dan Abnett

In a London hospital of the near-future the Doctor and Ace find an old enemy and make a new friend.

EXCELSIS DECAYS

Written by Craig Hinton

The Doctor returns to Excelsis for a third time to find it on the brink of nuclear holocaust.

LAST OF THE TITANS

Written by Nicholas Briggs

A curiously rustic spaceship captain has a dark secret. It can't end happily.

DEATH COMES TO TIME

Written by Colin Meek

Ace goes on a quest for self-improvement while the Doctor tracks down some vampires. It can't end happily.

ingenue who drives the stories as much as her mentor. As such, it's important to either preserve the television dynamic of the late eighties, assuming that is even a desirable aim given that Ace is so grounded in 1987 that she's now as much a nostalgia product as Jo Grant, or develop her credibly. Big Finish's efforts at both have been mixed, despite Sophie Aldred's consistently perfect realisation of whatever is required of her.

The Firth Doctor may have had an audio squad to pick from to rival the script editors of *Week Ending*, but it's easy to forget that his successors

have have diverse teams to field on CD. One that might perhaps have been initially overlooked is the Seventh Doctor and Mel. In all three of their sonic outings so far, they've played the part of the popular media perception of Doctor Who and his assistant – he the Pertwee-esque bumbler who pulls it all together, and she the well-brought-up, well-spoken

traditional misadventure through the last days of Pompeii that the First Doctor and Vicki could have pulled off with ease.

By contrast, *Bang-Bang-A-Boom!* is an exercise in self-indulgence that beggars belief [You're fired – Ed]. I suspect that had I been around at the time of *The Gunfighters* (actually, I was, but with fewer critical

'DEATH COMES TO TIME' IS A REAL ODDITY, WITH CHARACTERS WE KNOW APPEARING IN A SERIES WE DON'T...



Sylvester tries to get his head around *Death Comes to Time*...

sidekick. Yet beneath that, there's more – just as Bonnie Langford towers over Sylvester McCoy in height, so does Mel's perception overshadow his at times, just as his overwrought declamations of their situation seem more suited to a companion.

The Fires of Vulcan, like *Colditz*, is another of Steve Lyons' deliberate time-travel stories, concerning itself specifically with the fate of the TARDIS and anchoring the plight of its occupants in a well-known historical setting. *Colditz*, however, does a better job of tying together its locale and the temporal cleverness. Although bookended by an epic device of the TARDIS being buried by lava from Vesuvius' eruption until being unearthed in the twentieth century, what's within is a worthy, if perhaps overly

faculties than I still presume to possess), I would have been just as dismayed at *Doctor Who*'s adoption of low culture as its muse. This is another Christmas panto after the previous year's magnificent runner from the same stable, *The One Doctor*, performed again with gusto and finesse by some more of the boards' finest. The problem is, Season Twenty-Four is the last ever era of *Doctor Who* you'd ever want to see deliberately modelled into a comedy! Hearing blustery Colin Baker reveal a talent for self-mockery in *Doctor Who* and *The Pirates* is one thing, but witnessing his successor shoehorned into this – an example of the great sending up the awful, awfully, like *The Two Ronnies* doing *Status Quo* – is tortuous.

The Seventh Doctor and Mel serve as a kind of everyman (and woman) team in *Flip Flop*. Any pairing could have traversed this baroque Gordian knot of a storyline. If *Colditz* or *The Fires of Vulcan* were braver than television's attempts to actually address the consequences of travelling into the past, then *Flip Flop* far outdoes them by



Doctors Five, Six and Seven team up for Big Finish's first *Doctor Who* release, *The Sirens of Time*.

divining and exploiting the fundamental nature of its medium – Big Finish's *Doctor Who* releases aren't four episodes shown serially on television – they're two CDs which arrive simultaneously. The result, a mostly bleak tale of a society that's damned if it does and damned if it doesn't, and has the unique temporal perspective to show both is probably too clever a piece of trickery to ever be admired as anything else, but nonetheless should be.

Death Comes to Time, from BBC's Fictionlab is a real oddity. Like a story in *The Dr Who Annual*, or *Doctor Who* and the *Pescatons*, it has the characters we know appearing in a series we don't. Amid some very dull indeed *Star Wars*-inspired space warfare and warrior training, come some fantastic moments of comedy, unsurprising considering script editor Nev Fountain's background on *Dead Ringers*. The interminable saga of Ace being given her Time Lord lessons are compensated for by the Doctor's DIY companion Antimony demonstrating cosmic naivety on interrogation by some London coppers. The piece can't quite decide whether it's a pilot for a *Doctor Who* spin-off series, or a one-off chance for the writer to make the series the way he wanted it to be. The performances from John Sessions and Stephen Fry alone make it worth your while. Nevertheless it leaves me feeling yellow, tropical and in danger of being peeled.

So much for Mel, Ace, Benny, Antimony and Hex. There's a stage where the Seventh Doctor outplays his Big Finish peers, for all their recreated on-screen chemistry and their innovation with Erimem, Evelyn or Charlotte. Uniquely, this incarnation works well by himself. There are hints of this on television, with his implied tip-toeing through the timelines, leaving notes for himself, which were fed on voraciously by the writers of the *New Adventures*, and even reach the screen with the mute dignity of the TV Movie's opening scenes. This little, sad-eyed man, muttering philosophically to himself, is finally a credible embodiment of the much-vaunted 'cosmic hobo'. Even if you loathed the shouty, giggly, daft man in the question-mark pullover, you can't help but be engaged by this dispossessed perpetual mourner.

Lucky Seven gets to take the lead in the first episode of Big Finish's range – *The Sirens of Time*. It is a truly bizarre choice for a debut, largely spent tramping a round a swamp world where a political prisoner is exiled with a nanny. One senses that Sylvester McCoy hasn't quite settled back into the role – most of the dialogue is true to type, but he doesn't seem to seize it. Matters improve in the

fourth – ensemble – episode, where a genuine synergy between the Other Three Doctors brings out the best in them all. One imagines them standing in a row like the famous Cleese, Barker and Corbett sketch, explaining their social interaction.

Last of the Titans, the *DWM* issue 300 cover-mounted one-parter, stands as possibly one of the worst pieces of marketing in history. It's a straightforward enough tale of the Doctor encountering a space behemoth run by a West

counsellor as a champion of time, staying true to the TV Doctor who'd actually offer young people a bit of advice with their relationships rather than just coughing discretely.

In *Project Lazarus*, the Seventh Doctor appears, unaccompanied, to continue another tale of two discs, begun by his previous persona. Within this bleak, visceral tale of greedy scientists slicing open the goose that laid the golden egg, arrives a hardened, unsmiling Seventh Doctor. The Sixth he encounters is a dissembler, a flim-flam man, a stooge – in fact he's a clone with some of the Doctor's superficial characteristics, but none of his real character or experience. The result is a win-win for both actors. The absurd convention in multi-Doctor TV stories is that the earlier Doctor (usually the older actor) has wisdom that his later incarnations lack, makes no sense given that they will have experienced his life and more. Yet instinctively, we feel that the earlier Doctor's must be ancestors rather than younger brothers of their successors. By making the later Doctor indubitably the superior of his ersatz earlier self, *Project Lazarus* bucks the trend and reminds us that this man is genuinely getting older.

If I had to demonstrate to anyone why *Doctor Who* on audio can more than match it in any other medium, I would play them *Master*. It's a pretty tall order to make a grumpy old old man cry over the bond between two characters he first saw fencing while eating sandwiches at the same time in 1972, but this play pulls it off perfectly. As death herself (a magnificently realised anthropomorphising of the worst thing in the universe) observes to him, this Doctor has by now stopped mangling proverbs

IF I HAD TO DEMONSTRATE TO ANYONE WHY 'DOCTOR WHO' WORKS SO WELL ON AUDIO, I WOULD PLAY THEM 'MASTER'



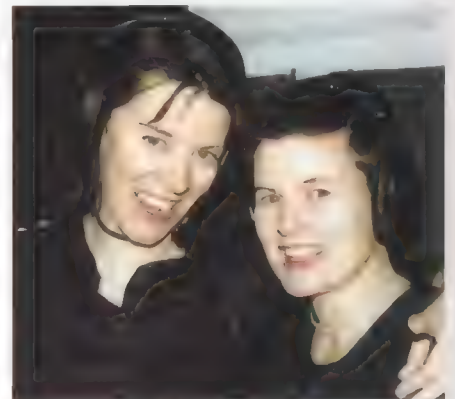
Back in the groove: Soph and Sylv give it their all.

Country caveman, and the official who's on his tail. It has a great deal in common with the quirkier *DWM* comic strips, being concise, tongue-in-cheek, and ultimately quite moving. The catastrophic error is that it may well have been the first audio episode heard by many of the readers, and would have confirmed their worst suspicions – the first person narrative, tiny cast and funny-voiced aliens would have convinced many that they were right not to shell out on Big Finish's weightier offerings. It would have made a far better freebie for subscribers.

Exelis Decays is the grimmest segment of the unaccompanied-Doctor *Exelis* trilogy, and sees the re-emergence of the compelling Grayvorn, the personification of the setting's misfortunes over the centuries. A Doctor free of companions and with a complex web of people to interact with, soon reveals himself to be as much a relationship

and playing the spoons, and, as if realising that his time will soon be up (he mentions he's known an Adjudicator or two, so this is well beyond the time of Ace, Benny or their printed word successors) is quietly tidying up after himself. Perfect writing, performances, scoring and production leave one free to swim in an utterly easy to imagine play of horror and sorrow. At the end, one is left feeling emotionally drained, feeling sympathy for the Master and admiration for the Doctor. If you have never listened to *Doctor Who* on audio, listen to *Master*, because it would be a criminal waste not to experience the most moving *Doctor Who* story ever.

Just as the Doctor at the conclusion of *Master* vows to keep seeking a way of saving his old friend, I sincerely hope that the makers of audio *Doctor Who* keep trying to preserve Number Seven's best essence. He's in there somewhere and it's well worth it when he's prised out.



Benny and Ace ride again on audio.

FURTHER ADVENTURES BOOKS

Owing the greatest debt to the printed page, Doctor Seven's literary exploits have almost usurped his TV stories in the minds of many fans. **Matt Michael** investigates the *New Adventures* of Dr McCoy ...

The Seventh Doctor is, certainly by volume but also in quality, the most literary of all the Doctors. Aside from 12 Target novelisations, several of which are generally regarded as being among the finest, the Seventh Doctor has appeared in two Telos novellas, 12 'Missing' or 'Past Doctor' Adventures and numerous short stories. Inevitably, though, any discussion of the Seventh Doctor novels has to focus on Virgin Publishing's *New Adventures*, all but one of which feature this incarnation. For many fans, it's the manipulative, tormented, powerful Seventh Doctor of the *New Adventures* that springs to mind before the less imposing figure from the television. The *New Adventures* have developed the kind of respectability that comes with age – eight years after the last *New Adventure*, *So Vile a Sin*, was released, there's a nostalgia and fondness for these novels, a feeling that they represented the halcyon days of Doctor Who publishing. A feeling that, it's easy to forget, wasn't necessarily there at the time...

'stories too broad and too deep for the small screen', was at once a boast that the books could and would go places where Auntie feared to tread, and a tacit acknowledgement that the books could never be a straight replacement for the series, so what was the point in trying to ape it?

That's not quite how it began, though. At the outset, editor Peter Darvill-Evans was keen to carry the Target readership and fans of the television show, an approach that shows through in the first few novels. The over-arching *Timewyrm* theme was an attempt to imitate the archetypal four-part structure of televised stories, and the first three novels were commissioned from safe hands – established author John Peel, former script editor and novelist-in-chief Terrance Dicks, and Target editor Nigel Robinson (interestingly, two of these writers cropped up in the first raft of the BBC's *Eighth Doctor Adventures*, six years later). Barring a few arguably more adult moments, these novels read as little more than fleshed-out novelisations, and are

metaphysical level, and featuring some of the most striking and original images in any Doctor Who story. While it's possible to overstate *Revelation*'s innovation – the series had been doing surrealism since the 1960s, and several television episodes had played with the Doctor's psyche – author Paul Cornell demonstrated that the *New Adventures* did not have to be structured around the serial format, that they could play with literary styles, that they could be adult through emotional complexity and thematic depth rather than through explicit sex and violence, and that the Seventh Doctor's character had facets that were only hinted at onscreen.

The *New Adventures*' treatment of the Seventh Doctor is almost a potted history of the range itself. Across 60 novels, he developed into a Doctor bearing very little actual relation to his television persona, but who nevertheless still felt true to the angsty manipulator hinted at in Seasons Twenty-Five and Twenty-Six. *Time's Crucible*, the first of the extremely loosely-linked *Cat's Cradle* trilogy, was written by Marc Platt, author of the final story to be produced in 1989, and is nearly as memorable as *Revelation* in its characterisation of the Doctor, although Platt is more interested in the mechanics of storytelling and the ancient lore of Gallifrey. The difference between Platt and Cornell is that Platt is intrigued by who the

Seventh Doctor was, Cornell by who he is. Marc Platt famously intended *Ghost Light* to feature the Doctor's

KEEPING THE DREAM ALIVE

The *New Adventures* attracted controversy right from the beginning, with the *News of the World* decrying *Timewyrm: Genesys* for its scenes of topless priestesses and randy monarchs with wandering hands. This was enough to alienate many fans from the range, and many more were put off in the following few years by the *New Adventures*' authors' frank approach to sex, drugs, violence and swearing, by their willingness to experiment with styles and techniques not previously associated with Doctor Who, and in their treatment of the sacred cows of the series. Even the BBC was moved to action, asking Virgin to tone down the

language in the novels, after the expletive-riddled *Transit*. This led to one of the range's sweetest innovations, the introduction of the faux-swear word "cruk!" to Doctor Who fandom. At least we had our own riposte to "smeghead" or "laserbrain". But the principal cause of controversy, at least for fans, was the *New Adventures*' growing refusal to be very much like the old television show – quite apart from the adult themes, there aren't very many monsters, and there are very rarely bases under siege. The infamous remit on the back cover of the novels,



lacking the style and invention that marked out the latterday Target books of Ben Aaronovitch, Marc Platt and Ian Briggs. It was only with the publication of the fourth and last book in the *Timewyrm* sequence, *Revelation*, that the *New Adventures* proper began. *Revelation* is just that – an eye-opening read that feels like a genuine novel and isn't trying to be an unbroadcast adventure. A journey into the Doctor's own heart of darkness, the story takes place almost entirely within his subconscious mind, moving the battle against the *Timewyrm* to a

return to his home on Gallifrey, the House of Lungbarrow, where the dark secrets about the Doctor's origins, previously only hinted at, would be uncovered. John Nathan-Turner vetoed this idea (as he had with most of the suggestions that the Doctor wasn't just another Time Lord, fearing it would alienate viewers) and so all that is really seen of the 'Cartmel Masterplan' onscreen are some asides in *Remembrance of the Daleks* and *Silver Nemesis*. The Masterplan was an outline hammered out by script editor Andrew Cartmel and scriptwriters Ben

Aaronovitch and Platt, to make the Doctor a more enigmatic figure, and was probably more suited to comic strip reinvention than anything else. It seems a waste of time to reintroduce mystery to the character of the Doctor when the plan is to reveal the secret a couple of seasons down the line. Attentive readers who recalled Aaronovitch's novelisation of *Remembrance of the Daleks* might have seized on *Time's Crucible*'s tales of the Dark Time and the shadowy Other, but casual fans or the newcomers to the range Darvill-Evans was so keen to encourage were

probably put off by the book's buttock-clenchingly complicated narrative and absentee Doctor. Where *Time's Crucible* has proved to be enduringly influential is in its willingness to be explicit about Gallifrey's past, fleshing out the suggestions given onscreen, and leading to several more novels from both Virgin and the BBC that delivered increasingly outlandish revelations about the Time Lords.

In retrospect, the first two linked storylines of the *New Adventures* can be viewed as a false start for the range, with their over-arching titles and scattergun approach, veering from typical *Who*-ish pseudo-historicals to attempts to do hard SF and fantasy. Mark Gatiss' *Nightshade*, a brilliant and affectionate pastiche of old telefantasy, coming after the *Timewyrm* and *Cat's Cradle* sequences, feels like a new dawn, and with the next Paul Cornell novel, *Love and War*, the *New Adventures* began to find a style and approach of their own, defining a coherent future history and introducing their most distinctive and memorable character in Bernice Summerfield. Cornell focuses on the Seventh Doctor's manipulative, all-knowing and ruthless streak,

frequently as disgusted as his companions by his actions.

The creation of Virgin's distinctive history of the future is also a product of this period of the *New Adventures*. The commercial reason for this – Darvill-Evans' desire to have a familiar backdrop to the novels so that they could conceivably continue without the Doctor – is obvious, and justified, given that Doctor-less *New Adventures* featuring Benny were published for two-and-a-half years following the expiry of Virgin's licence to print *Doctor Who* fiction, and are still continuing under Big Finish today. Whether this was the creatively the best decision for *Doctor Who* is more questionable. However, it does add a powerful stylistic continuity to the *New Adventures* that is lacking in the BBC books, and arguably is important to add consistency to any long-running series. Whereas on television, consistency of style between adventures was created through visual continuity and the fact that the same actors appeared week in, week out, the books needed to take a different tack. The shared universe approach also adds depth and colour to the Doctor's

PAUL CORNELL DEMONSTRATED THAT THE NOVELS DID NOT HAVE TO BE STRUCTURED LIKE THE TV SERIES



The Doctor and Ace: close friends at the end of Season Twenty-Six, but that wouldn't last long as the *New Adventures* began...

defining him as Time's Champion, an idea returned to frequently by subsequent writers. This time, he sacrifices Ace's boyfriend to destroy the alien Hoothi, which results in Ace's decision to leave the TARDIS. A privately distraught Doctor subsequently leaves with Benny Summerfield. *Love and War* sets the tone for the next two years' worth of books, revolving around a Doctor who has made and still makes terrible choices, and who is willing to sacrifice not just individuals but whole planets for the sake of a greater good, with only Benny and later a grown-up and hardened Ace anchoring him to a more recognisable and human level. To readers who came late to the *New Adventures*, or started with the BBC's Eighth Doctor Adventures, and who are used to a more human and humane character, these early novels can be shocking. The Doctor abandons a solar system to destruction in *The Pit*, kills an alien in *Lucifer Rising* to make himself feel better about manipulating others, and leaves an alternative Earth to its doom in *Blood Heat*. In these books, the Doctor is the key character, with Benny and Ace often no more than appalled spectators or even pawns in his plans. The Time Lord of Season Twenty-Five taken to an extreme, this is the Doctor at his most alien. We can sympathise with him only because the evils he fights are even more terrifying, and because he is

universe, references to the Dalek Wars and an alliance with the Draconian Empire serving to tie the range to the television series, and suggesting a bigger world outside of what we 'see'. The downside to this approach, and one that's equally apparent from reading both the Virgin and BBC books, is an occasional overload of continuity, the assumption that a returning villain or a heavy-handed mention of an old serial is automatically guaranteed to delight. It's a flaw that the early Eighth Doctor Adventures were frequently accused of, but one that many *New Adventures* show too. However, it's hardly fair to criticise the books for this without acknowledging that the television series was equally guilty of raiding the larder, especially during the 1980s.

The first phase of the *New Adventures* comes to a climax in the five-book alternate-universe arc (*Blood Heat* through to *No Future*), which doubled as a thirtieth anniversary celebration and featured the return of the Silurians, the Land of Fiction, Chronovores, the Meddling Monk, and the apparent destruction of the original TARDIS. By this stage, authors and readers had come to know what to expect from the novels, and writers had started getting to grips with Benny after a slow start that had seen her virtually written out of her second book, Ben Aaronovitch's cyberpunk *Transit*, and playing only a peripheral role in several more. Readers were less forgiving of BBC Books when new companion Sam Jones failed to find her feet straight away. Ace's re-introduction in *Deceit*, as a PVC-catsuited, gun-toting soldier, had been handled slightly better, with the following novel, *Lucifer Rising*, focusing on how an adult Ace's relationship with the Doctor differs from their previous parent-child dynamic. The alternate-universe arc shifted the focus slightly from the Doctor's manipulations to their effects on his friendship with Benny and Ace. By the last book in the sequence, *No Future*, it seemed that the companions were about to fall apart in mutual dislike and mistrust, but they finally



TRUE FAITH

A guide to the Seventh Doctor novels

THE INVERTERBRATES OF ODDIN

(SHORT TRIPS: ZODIAC)

Written by Andrew Collins

Set between Paradise Towers and Delta and the Bannermen

SPECIAL WEAPONS

(MORE SHORT TRIPS)

Written by Paul Leonard

Set between Delta and the Bannermen and Dragonfire

UPUC

(MORE SHORT TRIPS)

Written by Paul Farnsworth

Set between Remembrance of the Daleks and The Happiness Patrol

THE HOLLIDAY MEN

(BBC PAST DOCTOR ADVENTURE)

Written by Keith Topping and

Martin Day

Set between The Curse of Fenric and Survival

HYMN OF THE CITY

(SHORT TRIPS: THE MUSES)

Written by Sarah Groenewegen

Set between The Curse of Fenric and Survival

MONSTERS (SHORT TRIPS AND SIDE STEPS)

Written by Tara Samms

Set between The Curse of Fenric and Survival

The following are all set after *Survival*, and before the TV Movie

ILLEGAL ALIEN

(BBC PAST DOCTOR ADVENTURE)

Written by Mike Tucker and Robert Perry

STOP THE PIGEON (SHORT TRIPS)

Written by Mike Tucker and Robert Perry

ACE OF HEARTS (SHORT TRIPS)

Written by Mike Tucker and Robert Perry

MATRIX (BBC PAST DOCTOR ADVENTURE)

Written by Robert Perry and Mike Tucker

STORM HARVEST (BBC PAST DOCTOR ADVENTURE)

Written by Robert Perry and Mike Tucker

PRIME TIME (BBC PAST DOCTOR ADVENTURE)

Written by Mike Tucker

LOVING THE ALIEN (BBC PAST DOCTOR ADVENTURE)

Written by Mike Tucker and Robert Perry

CITADEL OF DREAMS (TELOS NOVELLA)

Written by Dave Stone

TIMEWYRM: GENESYS

Written by John Peel

overcame their differences to foil the time meddler's plans. It also brought to an end Virgin's ultra-manipulative Doctor, writers increasingly rediscovering the humour and warmth of the character. This coincided with the arrival of Rebecca Levene as the driving editorial force behind the *New Adventures*, and the ensuing run of novels is widely

regarded as the high point of the range, not least because of the engaging relationships of the TARDIS crew. Plus the books started to feature a greater diversity of genres, rather than the predominantly straight SF of the first phase.

As the Seventh Doctor stepped back from becoming an all-powerful puppet-master, his companions started to get a better share of the limelight. In particular, Benny developed from a very funny but not especially layered character into a genuinely engaging and interesting companion. Though Benny never stops being the self-deprecating, sarcastic, cynical drunk of her early books, we start to understand more about her horrific childhood – her father vanished and her mother was killed during the Dalek Wars, she fled her foster homes and later military training, and falsified her academic credentials. In short, she has a history that gives her a good reason to drink. Where Benny is really successful, though, is that she has enough distinctive tics that anyone can write for her passably well, even if they can't get to the emotional centre of the character – she can survive being written for laughs in one novel to become a tragic heroine in the next. If, as Tom Baker says, the Doctor's role is 'actor proof' then Benny is

'writer proof'. She provides the necessary human balance to the Seventh Doctor's alien loneliness and Ace's hard-bitten thuggery, like Tegan, but less strident and with a sense of humour. Ace, in contrast, is a typical sci-fi heroine, very much inspired by the women of *Aliens*, and no doubt appealing to certain readers for similar reasons. She has a big gun, and she enjoys using it. And, typically, she enjoys no-strings fun with a new man on every

planet. If there's less to Ace's past than Benny's, there's a history in her relationship with the Doctor that the *New Adventures* authors used to create a tension and TARDIS crew dynamic that hadn't really been seen since Susan left the Ship in Season Two. In the first nine *New Adventures*, Ace is a teenager who sees her travels as an adventure, warily trusts and respects the Doctor as a mentor, and hates Nazis. When she comes back, she's three years older, and her attitude towards the TARDIS and the Doctor are totally different. She treats him as an equal, is much less concerned about what he thinks of her, and will no longer be a pawn to be used by him. With her angry antagonism towards the Doctor laid to rest in *No Future*, and with Benny an established member of the crew, the *New Adventures* of 1994-5 feature an exceptionally tightly knit team whose mutual respect and friendship give a genuine emotional core to the novels. In many respects, this is the classic period of the *New Adventures*. *The Last Word*, Gareth Roberts' spot-on comic strip spoof of the novels in *DWM* 305, picks up all of the clichés – stories that separate the TARDIS crew across different time zones, a macho Ace, self-conscious pop-culture references, and a sequence set in cyberspace – that typify the *New Adventures*, and that still make them distinctive against the more hit-or-miss BBC books.

Starting with *Tragedy Day*, and running through to *Human Nature*, this phase of the *New Adventures* featured a stable TARDIS crew and a range that had established itself as the principal source of, well, new adventures for the Doctor. At this point, *DWM* was publishing regular fiction previews for the books, and had even adopted the Virgin characters in the comic strip. Virgin's well-founded confidence shines through in the books from this period. *Tragedy Day* is a very funny satire with an extraordinary bathetic twist, quite different in tone from the angst-ridden, even po-faced recent novels. *Legacy* sees a return to Peladon for a murder mystery romp, and *All-Consuming Fire* has the Doctor team up with that other enduring British eccentric, Sherlock Holmes. There's further use of continuity – *Blood Harvest* is a straight sequel to *State of Decay* that pairs Benny with Romana and has the Doctor play speakeasy owner in 1920s Chicago, and *First Frontier* sees the return of the Master – but the novels also started boldly referencing themselves, with Andrew Cartmel's *Warlock* being a direct sequel to *Cat's Cradle: Warhead*. The tone of the books from this period veers from broad comedy and horror, to thriller pastiche, and display a greater confidence and playfulness when dealing with the old series. Despite a couple of

misfires – *St Anthony's Fire* lacks much of Mark Gatiss' usual wit and cleverness, and *Parasite* is grim and depressing – the vast majority of the books are very fine indeed, with a consistency of tone that stems more from great characterisation and writers working together behind the scenes, than on Virgin's earlier approach of relying on story arcs or future history. What's admirable, though, is that even when the books seemed to have struck on a winning formula, Virgin wanted to continue to push the format forward, and introduce changes. Set Piece, Kate Orman's second novel, features the author's trademark mix of grisly torture and touchy-feely emotion in a

The Sontarans returned in the spin-off video *Shakedown* – later adapted as a *New Adventure*.



story that is about Ace's relationship with the Doctor, her growing time-sensitivity, and her decision to become 'Time's Vigilante'. Leaving the TARDIS on the best terms with the Doctor and Benny, the readers are presented with a character who has finally grown up, away from the moody teenager of the *Timewyrm* series and the gun-toting soldier of the alternate universe arc, and whose story has been taken to a natural conclusion in the *New Adventures*. The next few books have the Doctor and Benny travelling together, back to medieval France in the range's first pure historical, *Sanctuary*, where Benny has a tragically brief love affair with Guy de Carnac, and, in *Human Nature*, to England at the beginning of the First World War.

Human Nature is generally regarded as the finest Doctor Who novel of all. Revolving around the Doctor becoming human to better understand himself (an idea returned to, more or less, in BBC Books' 'trapped on Earth' arc for the Eighth Doctor), the premise and plot are straightforward, but the effect Paul Cornell creates is astonishing. Filled with moments loaded with symbolism – the Doctor falling in love before sacrificing his human self for a greater good, and finally realising that a universe without him scarcely bears thinking about – and with a conclusion to move even the most cynical reader, *Human Nature* is perhaps the ultimate Doctor Who adventure.

The next phase of the *New Adventures*, starting with *Original Sin* and running through to *Damaged Goods*, maintained, even exceeded, the previous quality of the range, and resulting in some of the very best novels. A major theme explored in several books during this period is warfare, and the effects it has on combatants and civilians. *Original Sin* introduced two new companions – Roz Forrester and Chris Cwej, two adjudicators from the thirtieth century. A classic hardbitten detective and rookie cop pairing, Roz was descended from one of the most important families of the time, while Chris was an honest and likeable blond. As a companion couplet



Sophie Aldred poses as the Dalek-killing older Ace from the *New Adventures*. © ROBIN PRICHARD

they're one of the few alien races to have good members as well as bad) feature in *GodEngine*. This self-referential tone reached a peak in *Happy Endings*, the fiftieth *New Adventure*, which contains references to all of the previous novels in the range. To mark this momentous achievement, Benny gets married to Jason Kane, whom she met in the preceding

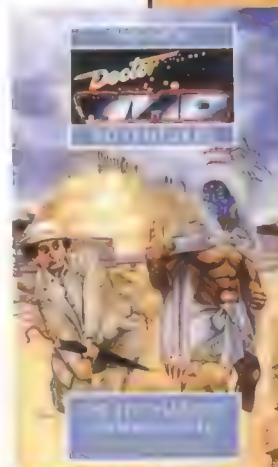
'HUMAN NATURE' IS REGARDED AS THE FINEST 'DOCTOR WHO' NOVEL OF ALL – ABLE TO MOVE THE MOST CYNICAL READERS

like Ian and Barbara or Ben and Polly, Roz and Chris work well, and they're better integrated into their first few books than Benny was, but neither of them is as memorable or as loveable as her. Roz was the first black companion in the books, and only the second, after *DWW*'s Sharon, in the series' history. Chris was secretly in love with Roz, but never quite plucked up the courage to tell her.

Sky Pirates! unleashed Dave Stone's peculiar brand of slimy sci-fi on the world, and just War, Lance Parkin's impressive debut set during the Second World War, had a love affair for Roz and some horrific torture scenes for Benny. However, in general there were rather fewer new names on the covers of the books, and the most memorable – Ben Aaronovitch's excellent SF comedy *The Also People*, and Steve Lyons' *Head Games*, which belatedly reintroduces Mel only to have her leave in disgust at the Doctor's manipulative ways – came from established authors. There are a lot of comebacks – the Sontarans return in Terrance Dicks' back-door novelisation of the fan video *Shakedown*, *Warchild* is a second sequel to *Cat's Cradle*: *Warhead*, Gareth Roberts' giant tortoise people the Chelonians (among the *New Adventures*' few new monsters, introduced in *The Highest Science*) show up in *Zamper*, and the Ice Warriors (the favourite monsters of the *New Adventures*, largely because

book, *Death and Diplomacy*. It was a mark of the range's self-confidence and solid sales that Virgin could charge £4.99 for a virtually plotless, if enjoyable farce, that would be incomprehensible to anyone without a solid grasp of the books' continuity. It was also an acknowledgement of Benny's popularity and her importance to the series that she gets the biggest send off of any companion. Even then, Virgin brought her back four times in the next 11 books, to find her father, comfort the Doctor and Chris after Roz's death, and get divorced from Jason, as part of the phased handover from the Doctor Who *New Adventures* to the *New Adventures* of Bernice Summerfield. No other companion in any medium has received similar treatment.

This phase concludes in the Psi-Powers arc, a much more general over-arching storyline than the alternate-universe cycle. Beginning with *Warchild* and running through intermittently until *Damaged Goods*, the arc focuses on the emergence of telepathy in humans, and is a



TIMEWYRM: EXODUS

Written by Terrance Dicks

TIMEWYRM: APOCALYPSE

Written by Nigel Robinson

TIMEWYRM: REVELATION

Written by Paul Cornell

CAT'S CRADLE: TIME'S CRUCIBLE

Written by Marc Platt

CAT'S CRADLE: WARHEAD

Written by Andrew Cartmel

CAT'S CRADLE: WITCH MARK

Written by Andrew Hunt

NIGHTSHADE

Written by Mark Gatiss

INDEPENDENCE DAY (BBC PAST DOCTOR ADVENTURE)

Written by Peter Darvill-Evans

THE ALGEBRA OF ICE (BBC PAST DOCTOR ADVENTURE)

Written by Lloyd Rose

LOVE AND WAR

Written by Paul Cornell

TRANSIT

Written by Ben Aaronovitch

THE HIGHEST SCIENCE

Written by Gareth Roberts

THE PIT

Written by Neil Penswick

PLAYBACK (DECALOG)

Written by Stephen James Walker

CONTINUITY CRAMME (DECALOG 3)

Written by Steven Moffat

DESCENT

Written by Peter Darvill-Evans

LUCIFER ARISING

Written by Andy Lane and Jim Mortimore

WHITE DARKNESS

Written by David McIntee

SHADOWTIME

Written by Christopher Bulis

BIRTHRIGHT

Written by Nigel Robinson

ICEBERG

Written by David Banks

BLOOD HEAT

Written by Jim Mortimore

THE DIMENSION RIDERS

Written by Daniel Blythe

THE LEFT-HANDED HUMMINGBIRD

Written by Kate Orman

COMUNDRUM

Written by Steve Lyons

NO FUTURE

Written by Paul Cornell

TRAGEDY DAY

Written by Gareth Roberts

LEGACIES

Written by Gary Russell

THEATRE OF WAR

Written by Justin Richards

REL-CONSUMING FIVE

Written by Andy Lane

QUESTION-MARK PYJAMAS (DECALOG 2)

Written by Robert Perry and Mike Tucker

VIRGIN LANDS (SHORT TRIPS: ZODIAC)

Written by Sarah Groenewegen

COLD WAR (SHORT TRIPS: STEEL SKIES)

Written by Rebecca Levene

BLOOD HARVEST

Written by Terrance Dicks

STRANGE ENGLAND

Written by Simon Messingham

FIRST FRONTIER

Written by David A McIntee

ST ANTHONY'S FIRE

Written by Mark Gatiss

FALLS THE SHADOW

Written by Daniel O'Mahony

PARASITE

Written by Jim Mortimore

WARLOCK

Written by Andrew Cartmel

SET PIECE

Written by Kate Orman

INFINITE REQUIEM

Written by Daniel Blythe

THE TRIALS OF TARA (DECALOG 2)

Written by Paul Cornell

SANCTUARY

Written by David A McIntee

HUMAN NATURE

Written by Paul Cornell

ORIGINAL SIN

Written by Andy Lane

SKY PIRATES!

Written by Dave Stone

ZAMPER

Written by Gareth Roberts

TOY SOLDIERS

Written by Paul Leonard

HEAD GAMES

Written by Steve Lyons

THE ALSO PEOPLE

Written by Ben Aaronovitch

return to the harder SF of the earlier *New Adventures*. *Damaged Goods*, written by Doctor Who's new executive producer Russell T Davies, is the most gruesome of the *New Adventures*, and among the best. Set on a council estate in 1980s Britain, its mix of grisly horror and social realism are almost unique in Doctor Who, although Eighth Doctor Adventure *The Taint* tries for a similar effect. The Psi-Powers arc was supposed to climax in *So Vile a Sin*, but with Ben Aaronovitch unable to deliver it to schedule, it was finally completed by Kate Orman and released at the very end of the range. Returning the TARDIS to the thirtieth century, *So Vile a Sin* features the death of Roz Forrester, an event that triggers a heart attack for the Doctor, and what would have been the first intimation of his imminent regeneration.

By the time *Damaged Goods* was published in October 1996, the Paul McGann TV Movie had already aired and the Eighth Doctor was the current incarnation. The last handful of *New Adventures* are a race to play catch-up, particularly as the BBC was keen to start publishing its own range of 'New Adventures' on the expiry of Virgin's licence in June 1997. *Bad Therapy* is an epilogue to the Psi-Powers arc that allows the Doctor and Chris to recover from

Roz's death. The following novel, *Eternity Weeps*, was the first to be issued without the Doctor Who logo on the cover, and is best read as a set-up for Virgin's new line of Benny novels. *The Room With No Doors*, Kate Orman's loving farewell to the Seventh Doctor, is an elegy to the *New Adventures*, bringing to the forefront the Doctor's fear of his death, and, in its defence of small, beautiful lives against the horrors of tyranny and warfare, neatly sums up the emotional core of the range. By contrast, *Lungbarrow*, the Seventh Doctor's final *New Adventure*, is all about answering those lingering questions about the Dark Time and the Other. In a sense, it's an oddly redundant climax – the history of Gallifrey was central to the early *New Adventures*, but by the end the series had largely moved beyond dropping mysterious hints about the Doctor's past, while revelations in the TV Movie suggested a very different background for the Doctor than the genetic Looms and asexual Time Lords of the Cartmel Masterplan. In another way, though, *Lungbarrow* gives some important closure, freeing the BBC from any hanging plot threads, and, in its blatantly borrowed influences, labyrinthine plot and obsession with Gallifrey, perfectly summarising a certain type of *New Adventure*. By tying directly in to the beginning of the TV Movie, *Lungbarrow* also puts a pretty emphatic full stop to the Seventh Doctor's era, in retrospect rather callously, if unthinkingly, precluding the BBC from developing the Seventh Doctor any further without hitting the reset switch.

The BBC's initial response to the *New Adventures* was to 'neither confirm nor deny' their canonicity.



Professor Bernice Summerfield, the Doctor's longest-serving *New Adventures* companion, played here by Lisa Bowerman.

However, Virgin fans were hardly reassured when Robert Perry and Mike Tucker, no great fans of the *New Adventures*, were commissioned to write the first of the BBC's Past Doctor Adventures to feature the Seventh Doctor. *Illegal Alien* was in some ways one of the BBC's most important early novels, a chance to prove that they could do the Seventh Doctor as well as Virgin had. Set after *Survival*, *Illegal Alien* and Perry and Tucker's four subsequent Seventh Doctor and Ace books, provide a fascinating might-have-been alternative to the *New Adventures*. *Illegal Alien* is especially interesting because it was a story that was under consideration for the abortive Season Twenty-Seven. The plot, featuring time-travelling Cybermen in London during the Blitz, a private eye and a pro-Nazi traitor, follows naturally from *Remembrance of the Daleks* and *The Curse of Fenric*, and the frequent action scenes owe more to television than literature. It's also very much counter to the ethos of Virgin's books – in place of the SF aspirations of the *New Adventures*, *Illegal Alien* is a straightforward action/adventure, and in its heavy reliance on old villains and on the television series format, it could be seen as a backwards step, particularly given the extremes to which Virgin had taken the characters of the Seventh Doctor and Ace. However, there's something very refreshing about the novel. It's unpretentious, written with a real affection for the characters and era, and a chance to revisit an Ace who believes implicitly in the Doctor, and a Doctor who isn't a manipulating crukker. In retrospect, *Illegal Alien* also cleverly sets up Perry and Tucker's 'season' of novels, ending with the cliffhanger discovery of a whole army of hibernating Cybermen.

The next Perry and Tucker collaboration, *Matrix*, owes more to the *New Adventures* than their other novels, having been originally submitted to Virgin. It's much darker in tone than *Illegal Alien*, and, with scenes of graphic violence and the deaths of an alternate Ian and Barbara, captures the style of some of the grimmer Virgin books – Jim



Mortimore having killed off a whole era's worth of alternative Third Doctor companions in *Blood Heat* before bumping off the real Liz Shaw in *Eternity Weeps*. After this, the genocidal Krill in Perry and Tucker's next novel, *Storm Harvest*, feel tame. A lively sci-fi romp with real Doctor Who monsters, *Storm Harvest* is the kind of book that Virgin would only ever have considered publishing as a *Missing Adventure*. However, it was *Prime Time* (Tucker working solo this time) that really riled fans of the *New Adventures*. Not only is Ace's surname given as Gale, a direct contradiction of *Set Piece*, where we learn she's Dorothy McShane, but the novel concludes with a vision of Ace's grave, which owes more to the *DWM* comic strip – which killed off Ace as part of its jettisoning of Virgin's continuity – than the *New Adventures*. Fortunately for Virgin fans, in Perry and Tucker's last book to date, *Loving the Alien*, we meet an alternative Ace who presumably has the surname McShane and goes on to endure *Timewyrm: Genesys*. So that's all right then. As a mini-series, the Perry and Tucker books are an intriguing cul-de-sac. Engaging and generally enjoyable, and feeling a lot closer to the Seventh Doctor's television stories than most of Virgin's novels, 'Season Twenty-Seven' shows how the books could have developed. However, it's impossible to imagine this approach

McIntee, may or may not feature the death of Sarah Jane. More interesting are *Independence Day*, by Peter Darvill-Evans, and *The Algebra of Ice*, by Lloyd Rose, both of which read like missing Virgin books, featuring a sexually active Ace, and a brooding and dark Seventh Doctor. The former especially reads like an early *New Adventure*, complete with futuristic setting and a love affair for Ace that draws her away from the Doctor – a plot point used in both *Nightshade* and *Love and War*. These are by far the most interesting things about an otherwise painfully slow and dull book. *The Algebra of Ice* is a love letter to Virgin, complete with a Doctor who uses Ace's boyfriend in his machinations, an SF-heavy plot, and a climax in Cyberspace. It's a curious fact that a range that so resolutely turned its back on nostalgia should inspire such a wistful piece.

But it's difficult not to keep returning to the *New Adventures*. They did, after all, set the template for all subsequent Doctor Who novels, so that echoes of them can be seen in the BBC books. Long before the Eighth

THE NEW ADVENTURES SET THE TEMPLATE FOR ALL SUBSEQUENT 'DOCTOR WHO' AND SHOWED WHAT COULD BE DONE WITH THE FORMAT

being sustained across 61 novels. If Virgin had gone for the nostalgia fix, they would have pleased many fans, but the range would have been closer to the disposable *Star Wars*/*Trek* tie-ins than the vibrant and exciting series we did get.

Of the BBC's other Seventh Doctor novels, *The Hollow Men* is an entertaining horror story set during Season Twenty-Six, and successfully captures the onscreen relationship between McCoy and Aldred, while the disappointing *Bullet Time*, by David A

Doctor's TARDIS was destroyed, his companion left and then returned three years older, he discovered secrets of ancient Gallifrey, lost his memory and became almost human, long before all of this, Virgin had been there, done it, and moved on. The *New Adventures* showed that long-term story arcs could be developed, that readers were committed enough to follow plots from novel to novel, and that it was possible to

create new characters who would develop and change, and become as loved as any television companion. Most of all, the *New Adventures* showed that Doctor Who could continue even without a much-desired new series. Significantly, the books demonstrated what could be done with the character of the Doctor. Across 60 books, the Seventh Doctor underwent drastic and compelling changes, and emerged as the most thoroughly fleshed-out and multi-layered version of the Time Lord. He made choices that had a long-term impact, he loved his companions, and he had adventures – like *Damaged Goods* – in the real world. If the range did have its clichés, they were, like Hinchcliffe's Gothic or Letts' Buddhism, the mark of a series with a strong driving vision behind it. It's notable that the Eighth Doctor Adventures have had far fewer standout characteristics than their predecessors. What the novels' longer-term impact will be is less clear, although it's worth noting that three of the five writers, including the executive producer, of the new series of Doctor Who began their professional association with the show through the *New Adventures*. Could we be in for a sly reference to Cheldon Boniface, Professor Nightshade or the Slaags?

We'll soon find out... ✖



The *New Adventures* Seventh Doctor – player of chess on a thousand boards. The *Dimension Riders* art by Jeff Cummins.

SHAKEDOWN

Written by Terrance Dicks



JUST WAR

Written by Lance Parkin

WARCHILD

Written by Andrew Cartmel

SLEEPY

Written by Kate Orman

DEATH AND DIPLOMACY

Written by Dave Stone

HAPPY ENDINGS

Written by Paul Cornell

GODENGINE

Written by Craig Hinton

CHRISTMAS ON A RATIONAL PLANET

Written by Lawrence Miles

RETURN OF THE LIVING DEAD

Written by Kate Orman

COLD FUSION (MISSING ADVENTURE)

Written by Lance Parkin

THE DEATH OF ART

Written by Simon Bucher-Jones

DAMAGED GOODS

Written by Russell T Davies

SO UNCLE A GM

Written by Ben Aaronovitch and Kate Orman

BAD THERAPY

Written by Matt Jones

ETERNITY WEEPS

Written by Jim Mortimore

THE ROOM WITH NO DOORS

Written by Kate Orman

BULLET TIME (BBC PAST DOCTOR ADVENTURE)

Written by David A McIntee

LUNGBARROW

Written by Marc Platt

COMPANION PIECE (TELOS NOVELLA)

Written by Robert Perry and Mike Tucker

MONITOR (SHORT TRIPS: STEEL SHIES)

Written by Huw Wilkins

INMATE 280 (SHORT TRIPS: STEEL SHIES)

Written by Cavan Scott

NOTRE DAME DU TEMPS (SHORT TRIPS: COMPANIONS)

Written by Nick Clark

THE EIGHT DOCTORS (BBC EIGHTH DOCTOR ADVENTURE)

Seventh Doctor segment – Written by Terrance Dicks

FURTHER ADVENTURES

Comics

With a bewildering array of artists, writers, companions and styles, the Seventh Doctor's comic strip era is anything but predictable. Jonathan Morris rifles through his old copies of *DWM* and finds a lead character – and a strip – of contradictions...

The natural medium for the Seventh Doctor was comics. In many ways, the Seventh Doctor on television was envisioned as a comic strip character. Script editor Andrew Cartmel was influenced by the work of comics genius Alan Moore, recommending his *Halo Jones* graphic novel to the series' writers, and his inscrutable, amoral

His first story, *A Cold Day In Hell*, was more a last hurrah of the previous regime and featured the touching departure of companion Frobisher and the temporary departure of artist John Ridgway. The story follows the traditional rebels-against-alien-invaders formula as the inhabitants of pleasure planet A-Lux defy the climate-cooling machinations of the Ice Warriors. The unknown-quantity Seventh

Strikingly, the story pre-empts elements of Season Twenty-Four – a travelogue on the scanner, someone being killed by an icy palm on the cheek, and a denouement where the villain liquefies as a window unexpectedly opens.

Season Twenty-Four was characterised by an uncertainty of tone, and this uncertainty carried over to *Doctor Who Magazine* and its strip. As

LIVING IN A BOX

and manipulative re-imagining of the Doctor was inspired by contemporary developments in comics; from *Dark Knight Returns* and *V for Vendetta*. The Seventh Doctor was a force of nature, a player of masquerades and a speaker in riddles.

The narrative style of the later Sylvester McCoy television stories also shows a comics influence, where there is a greater emphasis on effect, on textual ambiguity, and where the stories are not based around plots but themes and vignettes. The comics tradition assumes a literate, dedicated readership that is prepared to repeatedly re-connect with the text and draw out its meanings. One can see this approach in stories like *Ghost Light* and *The Curse of Fenric*. Watching them on TV, it is tempting to envision them as graphic novels, a series of dark-shaded frames with the Doctor brooding in the shadows. Similarly, dialogue in comics is necessarily over-egged, full of pith and puns, and can make the naturalistic conventions of television seem ingenuous by comparison.

So how did the Seventh Doctor fare in his natural medium? Certainly the strips are the most overlooked of the Seventh Doctor's media – and it must be admitted that this era encompassed echoing depths as well as majestic peaks – but they are also the media that afford us the clearest insight into what Cartmel was attempting in the latter years of the television show. They are also the most accessible, economical and widely-read continuation of the Seventh Doctor's adventures – indeed, for some years, they were the only continuation – and their significance has been underestimated as their innovations informed much of what would follow.

Doctor is carefully off-staged as the story focuses on Frobisher's efforts to organise a rebellion, only for the Doctor to then render his labours redundant.

Richard Starkings took over editorship of the strip, there seemed to be doubt over what the function of the strip was, who was reading it and, in particular, how old they were. This rudderlessness led to the strip pitching towards a more juvenile readership and defaulting to brief, self-contained stories – the intention being, presumably, to appeal to fresh readers. Unfortunately this alienated the existing readership and appeared egregiously childish in the context of the magazine. The strip's problems were compounded by a whirlwind turnaround of writers and artists, causing a marked variability in quality and style. In addition, the strips under Starkings' tenure seem to lack Doctor Who's idiosyncrasies, the Doctor being treated as merely another Marvel

Comics stable-boy.

Redemption! marks the departure of hilariously forgettable companion Olla the Heat Vampire and the arrival of the near-ubiquitous exclamation mark in the title. After Ridgway's meticulous etchings, its artwork appears horribly perfunctory. *Claws of the Klathi* is almost redeemed by its Victorian setting of freak shows, the Great Exhibition and killer robots in the mist. It would be nice to say something positive about *Culture Shock!*, as it is the work of comics legend Grant Morrison and future TV series designer Brian Hitch, but the likenesses are shabby and the story a vapid throwaway, with the 'twist' being that events are related from a cell culture's point of view. Worst of all, though, is the adolescent and misogynist *Keepsake*, in which the Doctor sets up the eponymous space-bum with a fabulously buxom girlfriend.

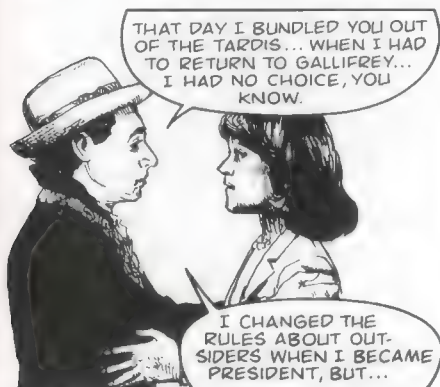
The *Crossroads of Time* and *Follow That TARDIS!* are both attempts to showcase new Marvel UK creations – Death's Head and The Sleeze Brothers respectively.



They are not altogether successful because it isn't made clear that these characters will be continuing in their own titles, and because what makes a good *Death's Head* or *Sleeze Brothers* strip isn't necessarily what makes good *Doctor Who*. That said, *Follow That TARDIS!* is enjoyable for its pace and irreverence – the *Sleeze Brothers* hi-jack the TARDIS to pursue the Meddling Monk and en chase, they cause the Tunguska incident, the sinking of the Titanic and the Bermuda triangle.

Written to commemorate the series' 25th anniversary, the *raison d'être* of *Planet of the Dead* is essentially an excuse to include a frame featuring all seven Doctors. In this story, the Doctor discovers an underground city on the planet Adeki where he encounters Adric, Peri, Jamie, Sara, Katarina and Frobisher. They turn out to be Gwanzulum, shape-changing critters that take the form of the dead. They then adopt the forms of the Doctor's past regenerations, only for the Doctor to realise the truth when the 'Fourth Doctor' advocates an act of violence. It's a feelgood strip, and what makes it feel particularly good are the high quality likenesses courtesy of Lee Sullivan, the artist who would make the greatest contribution to the Seventh Doctor strips.

Echoes of the Mogor sees another significant début, that of writer Dan Abnett. Enjoyable, if hugely derivative, it owes great deal to the film *Aliens* – even down to the characters' names: Cameron, O'Bannon and Scott. These survival-suited marines are members of Foreign Hazard Duty, sent to investigate deaths on a colony. It's all dark corridors and hi-tech, courtesy of a thank-goodness-he's-



back Ridgway. The Mogor happily transpire to be 'echoes' that have been terrifying people to death.

A loose 'arc' was introduced to the strips at this time, as each story began with the Doctor trying to reach Maruthea for Bonjaxx's birthday party. First, though, the Doctor had to visit the planet Tojana for *Time and Tide*, a disappointing tale of lizard creatures partying before their extinction. The author's intention to deliver an upbeat moral is undermined firstly by the conclusion, which implies that one of the lizard creatures will be forced to breed with its offspring in order to propagate the species, and secondly because the story is so uninspiring it isn't even noticeable that the pages have been printed in the wrong order!

In the late Autumn of 1989, a second seam of Seventh Doctor adventures opened up in the pages of *The Incredible Hulk Presents*. This comic was intended for a younger readership than that of *Doctor Who Magazine* and, running at no more than 5 pages, its strips were often daft, simplistic and cartoony, but had occasional moments of charm.

The first of these adventures is *Once in a Lifetime*, in which the Doctor is hounded by Miff, a tabloid journalist. Having despatched Miff to a time after

his newspaper has folded, the Doctor defeats the *Hunger from the Ends of Time*, another outing for Foreign Hazard Duty in another *Aliens*-inspired Abnett tale of an insect infestation on the planet Catalog. Next up is *War World!*, where the Doctor ends an android war, and *Technical Hith*, where he repairs Admiral Vayle's virtual reality system. There's more virtual reality in *A Switch in Time!* when the TARDIS materialises inside a television set, then *The Sentinel!* finds the Doctor facing the sinister Seneschal and inadvertently giving him the secret of the Time Lords. The *Enlightenment of Ly-Chee* the Wise features, oddly, a Seventh Doctor who practices Venusian Aikido and eats jelly babies. He shares a joke with the eponymous Ly-Chee and teaches him that there's more to life than enlightenment. Slimmer! then takes the Doctor to Weight-A-Way, the



health club at the edge of the galaxy, where the vast Gromongous – 'Call me "Slim!"' – has polished off all the guests. The Gromongous then becomes so fat it passes the point of gravitational collapse and forms a black hole. With *Nineveh!*, the strip takes a turn for the bleak, as the Doctor lands in a TARDIS graveyard – 'Where Gallifreyans go to die!'. Most delightful of all, though, is the gem that is *Who's That Girl?*, in which a female Doctor – replete with scarf – arrives at a peace conference on the planet Okul. It turns out she is a hired killer, impersonating the real Doctor whom she has clamped to the console.

In a similarly daft vein, *Time Bomb* sees the Seventh Doctor adopting an appropriate new career – a jester in an end-of-the-pier pantomime. This strip, a cameo in *Death's Head* magazine, has the psychotic robot being hired by Dogbolter – the capitalist frog

Yaga of his error by phoning up his mate Captain Nekro, before Yaga is killed by fleas care of Leapy the tramp. That this drivel is the work of Judge Dredd luminary Alan Grant surely proves the adage that anyone can have an off-day.

As the Doctor dematerialised from the nation's TV screens in 1989, the strip improved dramatically. This was due to the transferral of editorship to John Freeman, who had a clearer understanding of the tastes of the magazine's readership and who wanted the strip to become a stimulating and viable continuation of the Doctor's TV adventures. The main changes he instigated were to use a more illustrious troupe of illustrators – Sullivan, Ridgway, Collins and Ranson – and to accrue of a crew of *Who*-sympathetic writers. The stories were, for good or ill, now placed firmly in the TV Doctor

Who firmament, with returning monsters and companions. Most importantly of all, there was a concerted effort to reproduce the feel of McCoy's Seventh Doctor with authentic idiomatic dialogue. At last, the 'comic strip Doctor' would realise his potential.

Although edited by his predecessor, *Nemesis* of the Daleks sounds the opening fanfare of the Freeman era. This poll-winning story is distinguished by Sullivan's jaw-dropping artwork, as each episode revels in awesome full-page reveals of space stations and Dalek hordes. The story included the long-awaited return of Absolom Daak, nemesis of every lousy, stinking Dalek in the galaxy and former star of the *Doctor Who Weekly* back-up strip. Daak's ship has crashed on the planet Hell, his fellow Star Tigers expiring in

THERE SEEMED TO BE A DOUBT OVER WHAT THE FUNCTION OF THE STRIP WAS AND HOW OLD ITS READERS WERE...

of *DWM* strips passim – to kill our hero. However, Dogbolter has betrayed him by booby-trapping his time-travel back-pack. The back-pack is returned to Dogbolter, killing him in the ensuing explosion, and the Doctor drops *Death's Head* off atop the Fantastic Four building. This strip, which sees the return of writer Steve Parkhouse, is huge fun. And for those of you still keeping track of this web of continuity, in a previous adventure *Death's Head* had also bumped into Keepsake, the space-bum with the fabulously buxom girlfriend.

Far less auspicious was *Invaders from Gantac!*, sadly back in the pages of *Doctor Who Magazine*. The Doctor returns to Earth in 1993, only to find that the London has been invaded by the Gantac, a race of officious aliens with bones through their noses. The Gantac are controlled by the blobby Great Yaga, who has invaded the wrong planet in its quest for the 'Zanta Wroth'. The Doctor convinces

the impact. As he is taken on board the Daleks' *Death Wheel*, Daak goes Ogron-excrement crazy with his chainsword and destroys the central reactor.

Train Fight is memorable mainly for its inclusion of Sarah Jane – nicely characterised and photo-referenced – and its meticulous depictions of, er, Routemaster buses. The story is best remembered for its bittersweet reunion between the Doctor and Sarah rather than its pedestrian plot about the Kalik kidnapping humans for food.

Unfortunately one of the early strips under Freeman's editorship proved less than edifying due to factors beyond his control. This was *Doctor Conkerer!*, a half-baked left-over from the *Hulk* comic and five pages of patronising whimsy about the Doctor inventing the game of conkers. Even allowing for the fact that it is intended for infants, it is utterly ghastly. The following month there wasn't even a comic strip – at the time *DWM* was

FOOL'S GOLD

IT COULD HAVE BEEN WOLFE

Story Simon Furman
Art John Ridgway
Doctor Who Magazine 130-133

RECONSTRUCTION

Story Simon Furman
Art Kev Hoggood & Gail Perkins
Doctor Who Magazine 134

THE CHORUSMAIDS OF TIME

Story Simon Furman
Art Geoff Senior
Doctor Who Magazine 135

CLIMBING UP THE RELATIVITY

Story Mike Collins
Art Kev Hoggood & Dave Rize
Doctor Who Magazine 136-138

CULTURE SHOCK!

Story Grant Morrison
Art Bryan Hitch
Doctor Who Magazine 139

HIDEOUT

Story Simon Furman
Art John Higgins
Doctor Who Magazine 140

PLANET OF THE DEAD

Story John Freeman
Art Lee Sullivan
Doctor Who Magazine 141-142

ECHOES OF THE MOGUL!

Story Dan Abnett
Art John Ridgway
Doctor Who Magazine 143-144

TIME AND TIDE

Story Richard Alan & John Carrell
Art Dougie Braithwaite & Dave Elliott
Doctor Who Magazine 145-146

FOLLOW THAT THUNDER!

Story John
Art Andy, John, Kev, Dougie & Dave
Doctor Who Magazine 147

NUMBERS FROM EARTH!

Story Alan Grant
Art Martin Griffiths & Gail Smith
Doctor Who Magazine 148-150

MIDNIGHT ON THE TARDIS!

Story Steve Alan
Art Lee Sullivan
Doctor Who Magazine 151-152

ATTENTION TO HISTORY!

Story Paul Cornell
Art Gerry Dolan
Doctor Who Magazine 156

HUNGER FROM THE ENDS OF TIME!

Story Dan Abnett
Art John Ridgway
Doctor Who Magazine 157-158
Note: Reprinted from The Incredible Hulk Presents 2-3

experimenting with text stories, with Ace joining the Doctor in Andy Lane's *Living in the Past*, followed by Paul Cornell's first published Doctor Who prose, *Teenage Kicks*.

As well as bringing in new writers, Freeman himself contributed with *A Glitch in Time*. Unfortunately its highly-stylised artwork doesn't



work, and the story is a retread of the what-if-someone-went-back-and-killed-the-first-mammal cliché. Just as unpromising was *Terror from the Deep*, a strip hawked around for newspaper syndication, which was based on the suggestions of the audience at a convention. As a result, the story is very wish-listy – UNIT fighting the Daleks in the newly-constructed Channel Tunnel. The newspapers passed...

Party Animals sees the Doctor finally arriving at Maruthea for Bonjaxx's birthday party. The story is celebratory in nature, incorporating cameos from the worlds of Doctor Who, Marvel and cult TV, and makes an amusing Doctor Who version of *Where's*

corner and are confronted by UNIT soldiers. The UNIT soldiers are investigating a factory of the drug Mandrake or 'M' that is located in the basement of the Falling Star nightclub. The resolution is also exceptional – the Doctor is defeated by the gorgeously malevolent Stranks and it is only the intervention of the TARDIS that saves the day. This

notion of challenging the idea that the Doctor must always win would later recur in the *New Adventures*. Finally, this story introduces the character of Captain Muriel Frost, who would return in later strips, the audio adventure *The Fires of Vulcan* and elsewhere...

Abnett's next adventure, *The Grief*, sees a return of his unhealthy Aliens obsession. This time the marines are members of CHEX instead of FHD, but that's all that has changed. They are investigating the planet Sorsha which houses a superweapon known as 'The Grief' – a Lom warrior, which then slaughters the CHEX team. The story leaves the Doctor doing nothing but spout exposition as his plan slots into place – another *New Adventures* trope. Also, Vincent Danks' artwork is bland and

unsatisfactory – the story cries out for the steel and grit of Ridgway.

Pureblood, the first strip to feature *New Adventures* companion Bernice Summerfield, is pure space opera. Another poll-winner, the strip opens with the destruction of the Sontaran home planet. The Sontarans transfer their 'race bank' to the Pandora Spindle research station, only to find the villainous Rutans phosphorescing in the wings. The Rutans have allied themselves with 'Pureblood' Sontarans – pre-cloning versions of the species. The Doctor shows the 'Pureblood' the error of their ways, and,

EVEN ALLOWING FOR THE FACT THAT 'DOCTOR CONKERER' WAS INTENDED FOR INFANTS, IT IS UTTERLY GHASTLY!

Wally?, the reader scanning the crowd for familiar faces – where else can you find Bart Simpson sharing a drink with Star Trek's Mr Worf, Beep the Meep and Sapphire and Steel? The story also features a future Doctor resembling actor Nick Briggs. The Briggs Doctor would later return, to much consternation, in Eighth Doctor strip *Wormwood*.

Freeman also offered the writers of the TV series the opportunity to contribute to the script. Ben Aaronovitch's submitted idea was rejected, and later became the controversial *New Adventure* *Transit*, whilst Marc Platt's strip, *Cat Litter*, is neat but inconsequential – it entails Ace running through the TARDIS as it undergoes re-jigging. Amusingly, the story includes a spread that resembles snakes and ladders, recalling the stranger sections of the Sixth Doctor's *Voyager*.

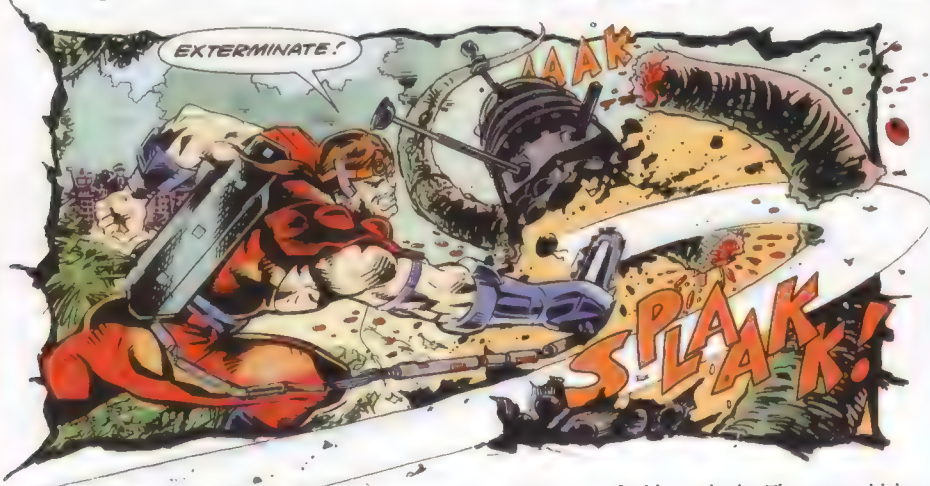
On the whole, though, Freeman stuck to a core group of four writers – Abnett, Gray, Cornell and Cartmel. Abnett's magnum opus is *The Mark of Mandragora*, an epic adventure enjoying two 'preludes'; *Darkness Falling* – which explains why the Brigadier won't appear – and *Distractions* – which prepares the ground for a return of the Mandragora at the end of the twentieth century. What makes this poll-topping story so gratifying are the twists Abnett works into the storyline – particularly the moment when the Doctor and Ace are running through the dark corridors of the TARDIS, turn a



in keeping with the *New Adventures* feel, we learn that this was all part of his scheme to 'push time along the right lines.'

Cuckoo marks something of a departure for Abnett as it features no gun-toting soldiers. Instead, it is a contemplative if wordy tale about Mary Wesley, a fossil-hunter who has discovered the remains of an alien creature. Little does she realise that another of the aliens has come to retrieve those remains... Cuckoo is distinguished by its Ridgway artwork and its unexpected ending – rather than defeat the alien Surcoth, the Doctor just gives it what it wants.

New Zealand writer Warwick (later Scott) Gray would later become one of the leading lights of the Eighth Doctor strip. His first story, *Memorial*, is sophisticated and moving. The Doctor and Ace visit a war memorial, where they meet a soldier who has been used as a repository for the life-essence of the otherwise-extinct Telphin race. Flashback is equally ingenious, though the Doctor and Benny do little in the story but watch a holo-simulation recording of a spat on Gallifrey between the first Doctor ('Thete') and the Time Lord 'Magnus', probably intended to be the War Chief. Younger & Wiser is even less eventful, amounting to little more than a chat about turning off a computer.



Final Genesis, on the other hand, is a very significant strip, albeit for the wrong reasons. Gray's parallel-universe-where-the-Silurians-won story shares many similarities with Jim Mortimer's parallel-universe-where-the-Silurians-won *New Adventure* *Bloodheat*. As both adventures extrapolate from the same source, it seems to be an unfortunate case of 'great minds thinking alike' and, given these similarities, it becomes hard to reconcile both stories as occurring within the same 'continuity'. Nevertheless Final Genesis has much to commend it, including the return of Colonel Frost and a marvellous villain in Mortakk, intent on creating freakish Silurian/human hybrids using his mutation gas.

Uninvited Guest was the last Seventh Doctor strip to be printed in *DWM* until Ground Zero (also written by Gray). Uninvited Guest is a conscious step away from *New Adventures* continuity, as the Doctor is now travelling sans Benny and Ace. It is another thought-provoking one-parter, the Doctor gatecrashing an Eternal dinner party to bring an end to their games.

Freeman's greatest discovery, though, must be Paul Cornell. It is interesting to note that whilst Cornell is regarded of as one of the groundbreakers of the *New Adventures*, his first professionally published Doctor Who work was in the strip with *Stairway to Heaven*, a brief tale woven around an original sci-fi conceit – the TARDIS landing inside a world that turns out to be a sculpture.

But reading *Seaside Rendezvous* one can only conclude that the *DWM* office was the victim of a

cruel hoax, with someone submitting an atrocious story under Cornell's name in order to destroy his reputation. The story – such as it is – concerns Ace being menaced by an Ogri on Blackpool beach. The Chameleon Factor acts as a prelude to the *New Adventures* – and contains one of their early weaknesses, being



over-concerned with continuity. The same criticism can be levelled at *Metamorphosis*, in which the Daleks mutate a spaceship's cargo of embryos into Dalek/human hybrids. The Doctor also 'mutates' and develops a telepathic link with the embryos, instructing them to self-destruct.

Emperor of the Daleks, however, is a guilty pleasure. The story contains a mind-boggling glut of continuity references, as the story works at being a sequel to *Nemesis of the Daleks*, *Revelation of the Daleks* and *Planet of the Daleks* whilst also anticipating *Remembrance of the Daleks*. It is the equivalent of a young boy being given the keys to a toyshop and running about playing with all the toys – but, to extend the analogy, it's also the equivalent of the young boy then putting all the toys back into their boxes in a far better state than he had found them.

The story opens with the Sixth Doctor and Peri removing Davros to a secret location. We then see Doctor and Benny returning to Hell, bumping into Absolom Daak and his Star Tigers (who are not dead after all). However, they are not on Hell, but Skaro – it has all been a Dalek trap! The Daleks want the Doctor to take them to Davros. He complies, leading them to the planet Spiridon where Davros has re-awakened an army of four million Daleks and declared himself emperor. As a Dalek civil war rages, the Doctor makes sure that Davros – now deprived of a body thanks to Absolom Daak – knows where to find the Hand of Omega. Phew!

THIRTY FLIGHT

Story Andrew Donkin & Graham Ward
Art John Ridgway
Doctor Who Magazine 159-161

DOCTOR CONFESSION

Story Ian Rimmer
Art Mike Collins
Doctor Who Magazine 162

WILLING TRAVELLERS

Story Andrew Cartmel
Art Arthur Ranson
Doctor Who Magazine 164-166

THE MARK OF ANIMADVERSITY

Story Dan Abnett
Art Lee Sullivan
Doctor Who Magazine 167-172
Note: The first two episodes are preludes titled *Darkness Falling* and

PHOTO REVISIONS

Story Gary Russell
Art Mike Collins
Doctor Who Magazine 173

THE CHAMELEON FACTOR

Story Paul Cornell
Art Lee Sullivan
Doctor Who Magazine 174

THE GOOD SOLDIER

Story Andrew Cartmel
Art Mike Collins
Doctor Who Magazine 175-178

A GLITCH IN TIME

Story John Freeman
Art Richard Whitaker
Doctor Who Magazine 179

EVENING'S EMPIRE

Story Andrew Cartmel
Art Richard Piers Rayner
Doctor Who Magazine 180
Note: Only the first episode was published

THE GRIEF

Story Dan Abnett
Art Vincent Danks
Doctor Who Magazine 185-187

RAMBLER

Story Andrew Cartmel
Art Brian Williamson
Doctor Who Magazine 188-190

THE TARDIS

Story Warwick Gray
Art John Ridgway
Doctor Who Magazine 191

CAT LITTER

Story Marc Platt
Art John Ridgway
Doctor Who Magazine 192

PARTIAL ORBIT

Story Dan Abnett
Art Colin Andrew
Doctor Who Magazine 193-196

EMPEROR OF THE DALEKS

Story Paul Cornell
Art Lee Sullivan
Doctor Who Magazine 197-202

FINAL GENESIS

Story Warwick Gray
Art Colin Andrew
Doctor Who Magazine 203-206

TIME AND TIME AGAIN

Story Paul Cornell
Art John Ridgway
Doctor Who Magazine 207

CUCKOO

Story Dan Abnett
Art John Ridgway
Doctor Who Magazine 208-210

UNINVITED GUEST

Story Warwick Gray
Art John Ridgway
Doctor Who Magazine 211

GROUND ZERO

Story Scott Gray
Art Martin Geraghty
Doctor Who Magazine 238-242

THE LAST WORD

Story Gareth Roberts
Art Lee Sullivan
Doctor Who Magazine 305

SEASIDE RENDEZVOUS

Story Paul Cornell
Art Gary Frank
Doctor Who Magazine Summer Special 1991

FLASHBACK

Story Warwick Gray
Art John Ridgway
Doctor Who Magazine Winter Special 1992

EVENING'S EMPIRE

Story Andrew Cartmel
Art Richard Piers Rayner
Doctor Who Collected Comics
Autumn Special 1993
Note: The complete story, including a re-lettered version of the first episode from DWM 180

METAMORPHOSIS

Story Paul Cornell
Art Lee Sullivan
Doctor Who Yearbook 1993

PLASTIC MILLENNIUM

Story Gareth Roberts
Art Martin Geraghty
Doctor Who Magazine Winter Special 1994

YOUNGER AND WISER

Story Warwick Gray
Art Martin Geraghty
Doctor Who Magazine Summer Special 1994

ONCE IN A LIFETIME

Story John Freeman
Art Geoff Senior
The Incredible Hulk Presents 1
Note: Reprinted in Classic Comics 21



This story is the last of Freeman's editorship and serves as a fitting *grand finalé*. What really makes it outstanding is the artwork. Striving to top *Nemesis of the Daleks*, Lee Sullivan creates stunning vistas of dramatic space battles. Unforgettably, one instalment ends with a full-colour double-page cliff-hanger spread of Davros and his Dalek army.

Cornell's final story *Time and Time Again* is also in colour, to commemorate the show's 30th anniversary. It's a harmless, if slightly too knowing, wallow in nostalgia, with the Seventh Doctor collecting segments of the Key to Time disguised as nick-knacks from his predecessors' adventures.

Undoubtedly the most important writer of the Seventh Doctor comic strips was TV series script editor Andrew Cartmel. His strips are particularly fascinating because they afford an undiluted insight into his vision for the TV show. Whereas Cartmel's Doctor Who novels are considerably removed from the series, his strips are grounded in its characters and situations.

His first strip is *Fellow Travellers* and, following Doctor Conkerer!, the upswing in quality is vertiginous. The story – the first to include Ace – is a shadowy, claustrophobic tale of alien possession. It demonstrates a precocious mastery of the medium, with pages clear of dialogue and others full of the multiple-entendres of stories such as *Ghost Light*. This story takes place within a mansion where the occupants – three female generations of the same family – are terrorised by 'Hitchers'. First their cat is possessed and then, horrifyingly, the grandmother.

The story also recalls the atmosphere of *Sapphire & Steel*, thanks to the artwork of Arthur Ranson. The likenesses, whilst conspicuously photo-referenced, are among the best the strip has ever witnessed.

Also of note is that the story introduces the idea of the Doctor owning a country house – a concept that Cartmel would develop in the *New Adventures*. The only flaw with *Fellow Travellers* is the intrusive inclusion of an anti-racism message. One criticism of Cartmel's tenure as script editor is that the moralising is more explicit than implicit, and certainly the anti-racism of *Fellow Travellers* feels shoehorned in.



Thankfully less didactic is *The Good Soldier*, an inventive story with snappy artwork from Mike Collins. The Doctor and Ace arrive at a Nevada gas station in 1954 where some soldiers anticipate an alien visitation. The station is transported via shuttle to a Cybermen mothership. Escaping, the Doctor hotwires Ace's brain to the shuttle's controls and she causes the mothership to explode.

Again, *The Good Soldier* contains elements of Cartmel's era on TV. Ace speaks in wisecracks and gives everyone a nickname. The plot includes aliens wiring a human into their computer to give it an 'illogical' component, a concept familiar to viewers of *Remembrance of the Daleks*. The Doctor's plan requires his companion to be placed in the line of danger – with the unfortunate effect of making his 'manipulative' tactics appear cowardly. This device would become a mainstay of the *New Adventures*, which commenced during this story's run.

Cartmel's next story was *Evening's Empire*, or rather, it wasn't. The opening instalment appeared, only to be followed by reprints for the next four months. In DWM editorial Freeman would 'hum' and 'haa' and mutter that 'we've checked the post and it still hasn't arrived.' The completed strip wouldn't arrive for another two years, eventually materialising in a *Classic Comics* special.

The finished strip, though, is worth the wait, and, as an extrapolation of the TV show, it is peerless. As the Doctor investigates a crashed World War II



plane, Ace is drugged and becomes a concubine in an adolescent boy's fantasy kingdom. Fortunately for her, the Doctor punctures the boy's dreams by introducing the one thing he fears – his bigoted, Bible-bashing mother. Along the way, we meet the gorgeous Captain Frost and, in true Doctor Who tradition, some UNIT soldiers shoot at things to no avail. Special mention must also be made for the spectacularly detailed artwork, although this story takes the craze for inappropriate photo-tracing to an absurd extreme.

Again, though, the strip's integrity is undermined by the writer using it as a soapbox. One of the subtexts of the show's final year is the belittlement of Christians and their beliefs and the espousal of 'alternative' New Age philosophies. This attitude would continue in Cartmel's *New*





Adventures and seems inconsistent with his advocacy of tolerance.

Cartmel's final strip, *Ravens*, is set at some point during his novel *Warhead*. This accounts for Ace's absence from the strip – and the Doctor's absence from the novel. This strip has 'magic' occurring without rationalisation – something that had generally not been part of Doctor Who before Cartmel's tenure. The plot – in which the Doctor transports a Japanese warrior into the present to slay some thugs – not only presents the Doctor as a coward but also contains insufficient incident for the story's three episodes. Instead, the characters sit around watching snowflakes and considering patterns. It is confusing and dull, and makes one wonder how much understanding the writer really had of the series' ethos.

During Gary Russell's editorship of the strip, it became increasingly clear that it was no longer practical to attempt to tie-in with the *New Adventures*. Firstly, the long lead-in times had led to inevitable

Chelonians and a virtual-reality climax where the Doctor disposes of the Timewyrm through the power of *deus ex machina*.

The Seventh Doctor's final strip adventure, *Ground Zero*, is notorious for contradicting the *New Adventures* by killing off Ace, arousing a negative reaction amongst book aficionados. However, one can understand editor Gary Gillatt's reasons for wanting to make a clear break with the books. Firstly, he wanted the strip to be seen as legitimate in its own right and not subservient to another range. Secondly, polls were indicating that *DWM* readers had become disaffected with the books. Thirdly, the *New Adventures* would soon be out-of-print so there was little point in the strip continuing to kowtow to them. Fourthly, the symbiosis between the strip and the novels had always been one-way – it was not as if the books had ever recognised any developments in the strip. And fifthly, the strip had already distanced itself from the books with *Uninvited Guest*.

However, killing off Ace was sensationalistic and served to please no-one. Viewed in retrospect it was a mistake, particularly as *Ground Zero* is stunning without any need for gimmickry.

Ground Zero reunites Peri, Sarah and Susan, who



ANDREW CARTMEL'S COMIC STRIPS ARE GROUNDED IN THE CHARACTERS AND SITUATIONS OF THE TV SERIES

clashes – *Final Genesis*, and also Absalom Daak being alive in the strip and dead in the novel *Decet*. Secondly, the novels would shortly be introducing two new companions who would alienate those not up-to-speed. Thirdly, and most importantly, the chances of the series recommencing with Sylvester McCoy were slim, so *DWM* had shifted its focus to providing equal coverage to all incarnations. There was a feeling that it was time for the other Doctors to have a turn in the strip. However, this meant that for the first time since 1964 – give or take some months between publications and the *Evening's Empire* hiatus – there would not be an ongoing Doctor Who comic strip.

The only Seventh Doctor strips published during this time were *Younger & Wiser* and Gareth Roberts' *Plastic Millennium*. *Plastic Millennium* is notable for providing a debut for artist Martin Geraghty, who would later draw the bulk of the Eighth Doctor strips, and for being the only strip to feature companion Mel. She and the Doctor are attending a New Year's Eve party being held by Alisha Hammerson – an Auton. During this perverse recreation of Season Twenty-Four we learn that the Doctor hates excessive use of semi-colons but is less fastidious about the correct spelling of 'millennium'. Roberts would later pen *The Last Word*, an affectionate but bull's-eye-accurate parody of the *New Adventures* – a needlessly convoluted story involving 1980s pop music, skirmishing

have been kidnapped by the Threshold, a sinister race composed of Letratone. They are agents of the Lobri, giant mites that feed on fear and loathing. They plan to destroy the Jungian collective unconsciousness and thus bring about pandemonium. Ace and the Doctor arrive at the Notting Hill Carnival, only for Ace to be transported to the Lorri's nightmarish kingdom. The Doctor follows but is too late to prevent Ace blowing up one of the Lorri – and herself with it. The Doctor then allows the Lorri to feed on his anger, causing them to explode.

It is satisfying that the Seventh Doctor goes out with a bang – *Ground Zero* is up there with *Evening's Empire*, *The Mark of Mandragora* and *Emperor of the Daleks*. In those stories, and others, the character's potential was realised. Re-reading these strips, it seems that the Seventh Doctor was most effective in the ambitious, complex, grand-scale adventures that would have been impossible to achieve in the TV medium – where the 'comic strip' elements of his persona occasionally detracted from his credibility. But most of all, what is impressive about these strips is the writing. Abnett, Cornell, Gray all prove themselves to be superior to many of the TV writers, displaying a rich understanding of both the show's formula, whilst Cartmel demonstrates again, and again, how his vision for the show could have worked. Because, in strips like *Fellow Travellers*, you can see how great the TV show could have been. ✕

HUNGER FROM THE ENDS OF TIME!

Story Dan Abnett
Art John Ridgway
The Incredible Hulk Presents 2-3
Note: Reprinted in Doctor Who Magazine 157-158

WAR WORLD!

Story John Freeman
Art Art Wetherell
The Incredible Hulk Presents 4
Note: Reprinted in Classic Comics 21

TECHNICAL HITCH!

Story Dan Abnett
Art Art Wetherell
The Incredible Hulk Presents 5
Note: Reprinted in Classic Comics 24

A SWITCH IN TIME!

Story Dan Abnett
Art Geoff Senior
The Incredible Hulk Presents 6
Note Reprinted in Classic Comics 25

THE SENTINEL!

Story John Tomlinson
Art Andy Wildman
The Incredible Hulk Presents 7

WHO'S THAT GIRL?

Story Simon Furman
Art John Marshall
The Incredible Hulk Presents 8-9

THE ENLIGHTENMENT OF LY-CHEE THE WISE

Story Simon Jowett
Art Andy Wildman
The Incredible Hulk Presents 10

SLIMMER!

Story Mike Collins & Tim Robins
Art Geoff Senior
The Incredible Hulk Presents 11

NIUEVEH!

Story John Tomlinson
Art Cam Smith
The Incredible Hulk Presents 12

TIME BOMB

Story Steve Parkhouse
Art Art Wetherell
Death's Head 8

THE MARK OF MANDRAGORA

1993 Virgin Graphic Novel, also including *Train Flight*, *Doctor Conkeror*, *Fellow Travellers*, and *Teenage Kicks*

DWM SPECIALS ERRATA

These are errors and omissions which occurred at the time of going to press because of time and space issues; they are not further updates to the original works.

The Web Planet

RADIO TIMES

Sat 20 Feb 65 *The Zarbi*
Sat 27 Feb 65 *Escape to Danger*
Sat 6 Mar 65 *Crater of Needles*
Sat 13 Mar 65 *Invasion*
Sat 20 Mar 65 *The Centre*

The Crusade

RADIO TIMES

Sat 27 Mar 65 *The Lion*
Sat 3 Apr 65 *The Knight of Jaffa*
Sat 10 Apr 65 *The Wheel of Fortune*
Sat 17 Apr 65 *The Warlords*

The Space Museum

RADIO TIMES

Sat 24 Apr 65 *The Space Museum*
Sat 1 May 65 *The Dimensions of Time*
Sat 8 May 65 *The Search*
Sat 15 May 65 *The Final Phase*

The Chase

RADIO TIMES

Sat 22 May 65 *The Executioners*
Sat 29 May 65 *The Death of Time*
Sat 5 Jun 65 *Flight Through Eternity*
Sat 12 Jun 65 *Journey into Terror*
Sat 19 Jun 65 *The Death of Doctor Who*
Sat 26 Jun 65 *The Planet of Decision*

The Time Meddler

RADIO TIMES

Sat 3 Jul 65 *The Watcher*
Sat 10 Jul 65 *The Meddling Monk*
Sat 17 Jul 65 *A Battle of Wits*
Sat 24 Jul 65 *Checkmate*

The Daleks' Master Plan

● In January 2004, a 16mm film recording of *Day of Armageddon* was offered back to the BBC by Francis Watson, a former BBC engineer who had been Head of Engineering at Yorkshire Television.

The Moonbase

PRODUCTION

Sat 25 Feb 67 Lime Grove Studio D: Episode 4

Terror of the Autons

● In the *Extras* section, **Marc Boyle** also appeared as Double for Brigadier Lethbridge Stewart.

The Armageddon Factor

DWM ARCHIVE

DWM 223

COMMISSIONING

Fri 27 Jan 78 *Armageddon* scripts commissioned for Tue 2 May 78; delivered Fri 17 Mar 78 (Part One), Wed 29 Mar 78 (Part Two), Fri 7 Apr 78 (Part Three), Thu 13 Apr 78 (Part Four), Tue 18 Apr 78 (Part Five), Fri 21 Apr 78 (Part Six)

PRODUCTION

Fri 27 Oct 78 Ealing Film Studios: Model filming/Furnace

Conveyor

Sun 5 Nov 78 Television Centre Studio 3: Movie Screen in Underground Hospital, War Room for Parts One and Two, Corridor

Mon 6 Nov 78 Television Centre Studio 3: K Block Room, Transmat Shaft, Dark Corridor for Part Three, War Room for Parts Two to Six, Small Black Room

Tue 7 Nov 78 Television Centre Studio 3: Corridor, Corridor near Hospital, Dark Corridor, K Block Room, Corridor outside War Room, Transmat

Mon 20 Nov 78 Television Centre Studio 3: Interrogation Chamber, Corridor outside Interrogation Room, Corridor outside Zeon Transmat Shaft, Zeon Corridor

Tue 21 Nov 78 Television Centre Studio 3: TARDIS, Command Module

Wed 22 Nov 78 Television Centre Studio 3: Corridor, Computer Room, Long long long corridor

Sun 3 Dec 78 Television Centre Studio 3: Hospital, Hospital Ward, The Shadow's Lair, Passageways

Mon 4 Dec 78 Television Centre Studio 3: Passageways, Crack in Wall, Passageway near Shadow's Lair, The Shadow's Lair, Dark Hole

Tue 5 Dec 78 Television Centre Studio 3: An Exactly Similar Dungeon, Drax's Dungeon, Passageway, Tunnel, Planet of Evil transmat, Circular Chamber, TARDIS



RADIO TIMES

Sat 20 Jan 79 Part One: The Doctor and Romana arrive on Atrics [sic] to search for the final segment of the Key to Time. They find themselves in the middle of a major nuclear war, but who is fighting whom – and why?

Sat 27 Jan 79 Part Two: The Atrian defences are finally exhausted and the Marshal enlists the Doctor's help in fighting off the Zeon attack. But who are the Zeons? Why has no one ever seen one?

Sat 3 Feb 79 Part Three: The Doctor discovers the bizarre truth about the Zeons. The Marshal, faced with total defeat, sets out on a terrible mission.

Sat 10 Feb 79 Part Four: Can the Doctor find a way to hold back the onset of Armageddon? As the seconds tick away it seems that nothing stands between the Shadow and his terrible purpose.

Sat 17 Feb 79 Part Five: As the time loop continues to stretch, the Shadow gains control of Kg. Meanwhile, the Doctor discovers an unexpected ally, but is he to be trusted?

Sat 24 Feb 79 Part Six: With total obliteration only seconds away, the truth about the sixth segment is discovered and the Doctor faces the final struggle for control of the Key to Time.

Four To Doomsday

● The paperback novelisation was Book No 76 in the Target Library. The serial was released on video by BBC Worldwide in September 2001 with a photomontage cover.

Kinda

● Peter Davison recorded an abridged reading of the novelisation in 1995; this was issued on cassette by BBC Worldwide in August 1997.

Black Orchid

● The paperback novelisation was Book No 113 in the Target Library.

Arc of Infinity

● The paperback novelisation was Book No 80 in the Target Library.

Terminus

● The paperback novelisation was Book No 79 in the Target Library.

Enlightenment

● The serial was released on video by BBC Worldwide in February 1993 with a cover painting by Andrew Skilleter.

The Five Doctors

● Robert Holmes offered two alternatives to his *Maladoom* storyline. The first was very similar, but remaining with 'the present Doctor' until the operating theatre scene, whereupon during the operation he regresses through his previous incarnations until his last hope is when he is in the form of 'Doctor Will' and 'is on his last legs... This, too, offers a possible explanation as to why he doesn't exactly resemble the real Hartnell'. This would avoid having the Doctors meet up, with Holmes adding the notion that each Doctor would see Tegan as his own appropriate companion. His other idea was that at the centre of the TARDIS are echoes of everyone who has ever been aboard the ship, and they can be recreated in corporeal form by the 'present Doctor' who finds himself out of action. Holmes then suggested 'a battle of wits between the Doctor and the exhausted old computer at the heart of a starship which has been drifting for 20 million years. But I see no Cybermen in it.'

● As Holmes struggled on, he heard about another story featuring all five Doctors developed by Andrew Ryssick. To avoid accusations of plagiarism, he did not investigate this but contacted Eric Saward on Thursday 9 September 1982 to inform him of this possible alternative.

● Sunday 6 March 1983: This was a day off – with many cast and crew heading to the Italianate village of Portmeirion where *The Masque of Mandragora* and the cult series *The Prisoner* had been filmed.

Warriors of the Deep

● An abridged version of the novelisation was recorded by Peter Davison and released on cassette by BBC Worldwide in June 1995. BBC Worldwide issued the serial on videotape in September 1995 with a cover painting by Colin Howard.

The Awakening

● The paperback novelisation was Book No 95 in the Target Library.

Frontios

● BBC Worldwide released the serial on videotape along with *The Awakening* in March 1997; the cover painting was by Colin Howard.

Resurrection of the Daleks

● BBC Worldwide released the serial on videotape in November 1993; the cover painting was by Bruno Elettori.

Planet of Fire

● BBC Worldwide released the serial on videotape in September 1998 with a photomontage cover.

The Caves of Androzani

● The paperback novelisation was Book No 92 in the Target Library.

AFTERWORD

"It's now eighteen years since I was cast in the best role around for a young actress..."

I had a funny thought this morning. Ace is now 33, the Doctor nine hundred and something, and it's eighteen years since I was cast in what was, at the time, the best role around for a young actress. Enough time for a whole generation to have grown up without the programme which shaped and scared my childhood and gave me my first – and arguably best – experience of TV. Time for me to have got married, had two little boys and become middle-aged, and for Sylvester to go grey, and for his two little boys to have become men.

And yet *Doctor Who* is still such a huge part of our lives, as well as yours; conventions have brought us many new friends – not to mention world travel! – and we've seen fans become professionals who now employ us; Big Finish, Reeltime, BBV, Tenth Planet and The Who Shop, to name but a few.

It brought home to me just how much we've changed when Adam, my nearly five-year-old, saw the cover of the regenerated **DWM** last month, with the Ninth Doctor and Rose Tyler running towards the camera in a pose I remember so well.

"I wish you and Daddy looked like that," he said, "why can't you look like her, Mummy?"

So thanks a million to old *Doctor Who* for so many wonderful times, people and experiences, and here's to the new generation. Let's hope that in eighteen years time when Christopher Eccleston and Billie Piper's respective children are looking over their shoulders at **DWM**, they are not quite so painfully honest.

Sophie Aldred
x